

EVERY SUNDAY

A Drama-Musical Celebrating God's Faithfulness

some songs/all arrangements and orchestrations by

David R. Holsinger

Libretto and piano/vocal score

Originals – 8.5" x 11"

(2 copies in the archive - one with no libretto)

"EVERY SUNDAY"

*IT'S SUNDAY MORNING SERVICE AT HOMETOWN CHURCH, U.S.A.,
AND SOME THINGS JUST NEVER CHANGE ...*

A DRAMA-MUSICAL CELEBRATING GOD'S FAITHFULNESS!

Book by

*Yvonne Ward, Rod Schumacher,
Virginia Russell, Mimi Ribble, and David Holsinger
Arranged and Orchestrated by David Holsinger (ASCAP)*

LIBRETTO

"EVERY SUNDAY"

SCENE ONE

SONG - "INTRO MUSIC" & "ENTER HIS GATES"

Words & Music by DAVID HOLINGER

(As bass ostinati begins in orchestra, people begin to scurry about the platform. In the midst of the activity, there is a small circle of people (the worship leader plus 2 or 3 others) holding hands, heads bowed in prayer. Choir members come on stage, some in pairs, small groups, etc., chatting among themselves. Taking their places on the risers, some begin to meditate and worship, while others continue to visit with one another. The instrumentalists warm up playing various scales, "do-bops", etc. One "sound man" scurries about the stage blowing into microphones...)

The prayer group breaks up. The worship leader comes to the microphone, waving greetings to various people, both in choir and in the "congregation"...

The choir begins to take shape! Dancers begin to assemble behind the worship leader and worship team. Worship leader begins to exhort the people:)

WORSHIP LEADER

"Hallelujah! Praise God! It's so good to see you here on this beautiful Sunday morning!... Have you come to Praise the Lord Today?..."

CHOIR

"Amen! Right on, Brother! . . . etc."

WORSHIP LEADER

"Well . . . Amen! Psalm 100 says we are to "Enter His gates with thanksgiving and into His courts with Praise!" Are you ready to enter and praise? . . ."

CHOIR

"Amen! Amen!, etc."

WORSHIP LEADER

"Amen! Let's get our hands together as the church band breaks forth in joy! Hallelujah! (begins clapping) (Continues to exhort with ad lib exclamations. Choir responds with exclamations as band plays opening strains) Let's sing out, Church!"

SONG - "ENTER HIS GATES"
 (Worship Leader, Choir, "congregation")

ENTER HIS GATES WITH THANKFUL ALLELUIAS!
 ENTER HIS COURTS WITH PRAISE!
 ENTER HIS GATES WITH THANKFUL ALLELUIAS!
 ENTER HIS COURTS WITH PRAISE!
 (repeats)

THE LORD IS GOOD! HIS LOVE ENDURES!
 HIS FAITHFULNESS IS SURE!
 COME WITH GLADNESS, SERVE THE LORD OUR GOD!
 SHOUT FOR JOY! ALL THE EARTH!
 SING THE JOYFUL SONG!
 HE HAS MADE US!
 WE ARE CHOSEN THE APPLE OF HIS EYE!

WORSHIP LEADER

(During musical transition) "Praise the Lord! Psalm 40 says He has put a NEW SONG in my mouth, a HYMN OF PRAISE to our God! Many will see and fear and put their trust in the Lord . . . Let us continue to praise Him for our salvation! . . . He has set our feet on the SOLID ROCK which is JESUS CHRIST! Hallelujah! . . . (ad lib. "chatter") . . . Sing out Church! . . . Here we go! . . ."

SONG - "HE HATH PUT A NEW SONG IN MY MOUTH"
 Words & Music by WARREN HASTINGS

(All Sing)

HE HATH PUT A NEW SONG IN MY MOUTH!
 HE HATH PUT A NEW SONG IN MY MOUTH!
 HE HATH PUT A NEW SONG IN MY MOUTH!
 EVEN PRAISE TO THE LORD OUR GOD!
 (repeats)

HE HEARD MY CRY, REACHED DOWN IN LOVE,
 AND DREW ME UP FROM THE PIT OF SIN!
 HE SET MY FEET UPON THE ROCK,
 AND HE HATH PUT A NEW SONG IN MY MOUTH!

(Transition back to "ENTER HIS GATES")

ENTER HIS GATES WITH THANKFUL ALLELUIAS!
 ENTER HIS COURTS WITH PRAISE!
 ENTER HIS GATES WITH THANKFUL ALLELUIAS!
 ENTER HIS COURTS WITH . . .

(All participants on platform FREEZE IN PLACE, interrupted in audience by a family (man, woman, 2 kids) entering sanctuary, led by husband through people, stepping over feet, etc. They are late and OBVIOUSLY FRUSTRATED as they make their way awkwardly to their seats . . .)

HUSBAND

"Excuse me . . . (ad lib) I'm sorry . . . Could we get through here? . . . Excuse me? . . . I'm sorry . . . I didn't mean to step on you . . ."

WIFE

"I can't believe we're late! This is SO embarrassing! When will HE ever learn that when the alarm goes off you're supposed to get out of bed! Oh, I don't believe this! We didn't even get a FRONT ROW SEAT! . . ."

(IMMEDIATE ACTION on platform. Song continues.)

ENTER HIS GATES WITH THANKFUL ALLELUIAS!

ENTER HIS COURTS WITH PRAISE!

ENTER HIS GATES WITH THANKFUL ALLELUIAS!

ENTER HIS COURTS WITH . . .

(All participants on platform FREEZE IN PLACE. The Family is in place, standing by their "seats" . . .)

HUSBAND

"You know we would have been on time if SHE hadn't taken all day in the bathroom! So now she has perfect hair and we miss half the service! . . . I'm so glad we don't have to sit so close!"

KID #1

(Hits Kid #2 with elbow and rolls eyes) "There they go again!"

KID #2

"We get in trouble if we act like that! . . . Sometimes I wish someone would spank them or put them on restriction!"

KID #1

"Yeah! Brother, parents are great examples!"

(Parents give kids a "LOOK" and kids look at each other, rolling their eyes . . .)

(IMMEDIATE ACTION ON STAGE. Song resumes.)

ENTER HIS GATES WITH THANKFUL ALLELUIAS!

ENTER HIS COURTS WITH PRAISE!

ENTER HIS GATES WITH THANKFUL ALLELUIAS!

ENTER HIS COURTS WITH PRAISE!

ENTER HIS COURTS WITH PRAISE!

ENTER HIS COURTS WITH PRAISE!

(PLATFORM and "Audience" applause. As audience applause dies, participants on stage move into SLOW-MOTION, SILENT APPLAUSE . . . as lights dim on stage, lights on "Family" come up . . .)

SONG - "It's the Same Thing Every Sunday Morning"
 Words & Music by ROD SCHUMACHER
 (ENSEMBLE)

HUSBAND AND WIFE
 IT'S THE SAME THING EV'RY SUNDAY MORNING,
 EV'RY SUNDAY MORNING IT'S THE SAME . . .
 WIFE
 WE'D HAVE BEEN HERE ON TIME, BUT IT'S FINE, I CAN HANDLE IT!
 HUSBAND
 I COULD ENTER YOUR GATES IF MY WIFE WEREN'T SO IRRITATING!
 HUSBAND AND WIFE
 EV'RY SUNDAY IT'S THE SAME!

(Well-dressed, obviously self-important woman scurry-waddles down the aisle to her seat in the congregation . . .)

WELL-DRESSED WOMAN
 IT'S THE SAME THING EV'RY SUNDAY MORNING,
 EV'RY SUNDAY I'M SO GLAD I CAME!
 ONCE AGAIN I LOOK THE BEST!
 I CAN'T BELIEVE SHE WORE THAT DRESS!
 EV'RY SUNDAY IT'S THE SAME!

(Lights up on YOUNG MAN standing in the congregation . . .)

YOUNG MAN
 IT'S THE SAME THING EV'RY SUNDAY MORNING,
 EV'RY SUNDAY MORNING IT'S THE SAME . . .
 I CAME IN WITH A SMILE,
 BUT ALL THE WHILE I FEEL SO MANY MILES AWAY . . .
 EV'RY SUNDAY IT'S THE SAME.

ENSEMBLE
 I WONDER HOW HE FEELS, OUR FATHER UP ABOVE,
 DOES HE SEE OUR HURTING HEARTS,
 OUR LONGING TO BE LOVED! . . . TO BE LOVED!

IT'S THE SAME THING EV'RY SUNDAY MORNING,
 EV'RY SUNDAY MORNING IT'S THE SAME!

KIDS
 WITH ALL OF THEIR SPATS IT'S SO HARD TO KNOW WHO TO TRUST!
 WELL-DRESSED WOMAN
 IT'S GOOD I CAN SHARE ALL MY LOVE FROM THE "UPPER CRUST"!
 YOUNG MAN
 WHY CAN'T THEY SEE HOW MY HEART ACHES INSIDE OF ME?
 HUSBAND AND WIFE
 WHY MUST SHE/HE DWELL ON MY FAULTS, JUST TO AGGRAVATE ME?
 ALL
 EV'RY SUNDAY IT'S THE SAME!

WE NEED A TOUCH FROM YOU, OUR FATHER UP ABOVE,
 REACH TO OUR HURTING HEARTS, AND
 HEAL THEM BY YOUR LOVE.
 WE NEED YOUR LOVE!

IT'S THE SAME THING EV'RY SUNDAY MORNING, AS WE GATHER IN THIS PLACE . . .
 OUR LIVES ARE CHANGED BY YOUR GRACE, AS WE LOOK UPON YOUR FACE,
 AND WE'RE AMAZED BY YOUR LOVE THAT OVERTAKES FROM ABOVE,
 AS WE COME INTO YOUR PRESENCE EV'RY SUNDAY! . . .

(VOCAL FUGUE)

EVERY SUNDAY!
 KIDS
 THOUGH WE TRY TO IGNORE! . . .
 ALL
 EVERY SUNDAY!
 WELL-DRESSED WOMAN
 THOUGH MY CLOTHES ARE "D'OR"! . . .
 ALL
 EVERY SUNDAY!
 YOUNG MAN
 THOUGH I HOLD TO MY PAIN! . . .
 ALL
 EVERY SUNDAY!
 HUSBAND AND WIFE
 THOUGH WE GROAN AND COMPLAIN! . . .
 ALL
 EVERY SUNDAY!
 YOU'RE THE SAME!
 YOU'RE THE SAME!
 YOU'RE THE SAME!

(Lights out on "congregation people", and up bright on stage)

WORSHIP LEADER

(As if just completing the singing of "Enter His Gates")

"... Well, Amen! . . . Praise God! . . . It IS good to enter His gates with joyful and thankful Alleluias! . . .
 Amen! . . . (to audience) Visitors, we're real happy that you have come to worship with us today . . .
 Can I hear an "Amen" from the choir?!. . .

CHOIR

"Amen! Praise God! etc.!"

WORSHIP LEADER

" . . . If you're a visitor, won't you just hold up your hand . . . Hallelujah . . . Well, there you go . . .
 Welcome Sister . . . And a couple in the back . . . My, My, there's visitors all over . . .
 Amen! Praise God . . .
 Welcome to our family here at Hometown Church . . . We sure hope you'll come back . . .
 Amen. . . Church, let's sing a "family song" to these good folks! . . ."

SONG - "WE ARE A FAMILY"

Words & Music by DAVID HOLINGER

WE ARE A FAMILY, COMMITTED IN UNITY,
 TO LOVE ONE ANOTHER AS CHRIST LOVES HIS CHURCH.
 WE ARE EXHORTED TO LOVE ONE ANOTHER,
 TO LIFT UP A BROTHER WITH WORDS THAT GIVE LIFE.

SPEAK WITH COMPASSION, BE KIND TO ANOTHER,
FORGIVING EACH OTHER AS CHRIST FORGAVE YOU.

WE ARE A FAMILY, COMMITTED IN UNITY,
TO LOVE ONE ANOTHER AS CHRIST LOVES HIS CHURCH . . .

(Choir and Worship Leader die away as song continues . . . humming music using nonsense syllables . . . Lights come up on "Family" . . . WIFE is very fidgety, complaining:)

WIFE

"We're so far back I can't even see what the Pastor is doing!"

HUSBAND

"What does it matter what the Pastor is doing during worship? . . ."

WIFE

"Well . . . Well . . . It's just we always sit up front! Everyone knows those are OUR seats! My goodness, people will think we're backslidden! . . . I can hear it now 'Look at that! The Campbells are PRACTICALLY on the BACK row! They're probably having MARITAL PROBLEMS!' . . . Do you want people to think there's something wrong with our marriage?!" . . ."

HUSBAND

"They wouldn't be the first ones, I'm sure! . . ."

WIFE

"And just WHAT is THAT supposed to mean?!" . . ."

HUSBAND

"Nothing dear . . . Let's just sing . . ."

WIFE

"There you go again, changing the subject! I just can't believe that you . . ."

HUSBAND

"Dear . . . SING! . . ."

(The KIDS react to dialogue, adding small ad. libs. as appropriate . . .
The COUPLE begins to sing, still visibly irritated with one another . . .)

ALL

WE ARE EXHORTED TO LOVE ONE ANOTHER. TO LIFT UP A BROTHER WITH WORDS THAT GIVE LIFE.
SPEAK WITH COMPASSION, BE KIND TO ANOTHER,
FORGIVING EACH OTHER AS CHRIST FORGAVE YOU.

(As the song continues, the Lord brings conviction. The HUSBAND and WIFE stop singing and look at each other . . . They are embarrassed, but truly sorry. They begin singing again . . . This time with an understanding of what the song says . . .)

BE HUMBLE AND GENTLE, BE PATIENT AND CARING, BE FILLED TO WHOLE MEASURE
WITH THE FULLNESS OF GOD.
FILLED WITH THE SPIRIT OF GOD'S FULL ANOINTING,
WE STAND ESTABLISHED IN LOVE.

HUSBAND

"Honey, I'm sorry, I'm not being very sensitive. And I'm not setting a very good example either. . . Will you forgive me? . . ."

WIFE

"Yes, I forgive you and I'm sorry I've been so silly . . . Will you forgive me? . . ."

*(Music broadens. The **HUSBAND** and **WIFE** embrace and then hug the **KIDS**. The entire family continues to worship with a very changed heart and attitude . . .)*

ALL

**BE HUMBLE AND GENTLE, BE PATIENT AND CARING,
BE FILLED TO WHOLE MEASURE WITH THE FULLNESS AND GOD.
FILLED WITH THE SPIRIT OF GOD'S FULL ANOINTING,
WE STAND ESTABLISHED IN LOVE.**

WORSHIP LEADER

(After "conducting" the end of song, leads applause while choir continues to sing in worship . . .) " . . . Hallelujah . . . It is good to be a part of the Family of God, isn't it? . . . Amen . . . In Psalms 149, verse 3, the scripture says to 'Halal' Him in the dance . . ." (The music changes tempo and style during this monologue)
 " . . . "Halal" means to make a show, be clamously foolish; to boast, rave; to celebrate, to rejoice! . . . King David was so moved of God that he "Halaled", danced, through the streets! THAT was quite a story in Second Samuel Six! . . . Amen! . . . Let us be moved by God to dance and celebrate before Him this morning! . . . If you feel a little inhibited, just bounce up and down, Amen! . . . or do the "David Shuffle" . . . Like this (He does it), Hallelujah! Amen! . . . Come on! Let's celebrate!"

"EVERY SUNDAY"

SCENE TWO

SONG - "Dance, O Daughters of Zion"

Words by MIMI RIBBLE

Music by MIMI RIBBLE and DAVID HOLSINGER

**DANCE, O DAUGHTERS OF ZION!
DANCE, YE WARRIORS OF JUDAH'S ARMY!
DANCE, O CHILDREN OF ISRAEL,
DANCE BEFORE THE LORD WITH ALL YOUR MIGHT!**

**FOR GOD INHABITS THE PRAISES,
THE PRAISES OF HIS PEOPLE!
WITH POW'R AND MIGHT HE IS MANIFEST
TO DESTROY THE WORKS,
DESTROY THE WORKS,
DESTROY THE WORKS OF EVIL!**

(Lights on stage slowly begin to dim and lights on MR. & MRS. DAVID, in the "congregation", begin to come up . . . Audience focus is drawn to "congregation couple" . . .)

MRS. DAVID

(MRS. DAVID just stares around while her husband MR. DAVID, begins to dance before the Lord; timidly at first, then with full exuberance out into the aisle and toward the stage . . .)

(Ensemble decrescendos. Platform groups look animated, but should recede to "background status" . . .)

"Oh, my word! . . . Will you look at him! . . . David! . . . Come back here this minute! . . . I have never been so . . . Oh my! . . . You stop that! . . . (To person next to her) He's usually not like this . . . He hasn't been well . . . Not well at all! . . . ! . . ." (Looks over to discover that woman to whom she has been talking is also dancing enthusiastically . . . MRS. DAVID does "slow-burn" double-take to audience . . .)

(From the "balcony" area, lights up on MICHAL, King David's wife (in period dress) watching MR. DAVID/KING DAVID dance about the stage . . .)

(Dialogue in quick succession)

MICHAL

"I can't believe this! . . . "

MRS. DAVID

"I can't believe this! . . . "

MICHAL

"I shoulda listened to my Mother! . . . "

MRS. DAVID

"I shoulda listened to my Mother! . . . "

MICHAL

"She said you were nuts! . . . "

MRS. DAVID

"She said you were nuts! . . . "

MICHAL

"DAVID! Cut that out!"

MRS. DAVID

"Oooo . . . I'm SO embarrassed! . . . "

MICHAL

(To MRS. DAVID) "You're embarrassed? . . . Look Sweetie, your husband's just a Used-car salesman. MINE is the KING! . . . You wanna talk embarrassed! . . . Oy Vey! . . ."

SONG - "Michal's Song"

Words & Music by MIMI RIBBLE

MICHAL

LOOK AT HIM OVER THERE!
THAT'S NOT WHAT THE KING SHOULD WEAR!
HE'S ACTING LIKE A FOOL;
YES, JUST LIKE A FOOL!
LOOK AT DAVID OVER THERE . . .
DANCING IN HIS UNDERWEAR!

(MICHAL'S SONG cont.)

HE'S TAKEN OFF HIS BEAUTIFUL CLOTHES!
 I'D SAY HE'S QUITE INDISPOSED!
 THERE ON THE GROUND LIES HIS REGAL CROWN,
 WHILE LEAPING AND SPINNING HE GOES!
 WITH MOST OF HIS BODY EXPOSED!

WHEN YOU GO TO PRAYER, NEVER ACT THAT WAY;
 YOU MUST BE QUIET AS A MOUSE.
 DON'T MOVE AROUND, DON'T MAKE A SOUND,
 FOR JEHOVAH'S IN HIS HOUSE.
 YOU CLOSE YOUR EYES
 AND BREATHE SOFT SIGHS,
 YOUR HANDS YOU REV-ER-RENT-LY FOLD.
 MOVEMENT IN THE "SOY-VISS" (Service)
 ONLY MAKES GOD "NOY-VISS" (Nervous)
 FOR JEHOVAH IS VERY.. VERY.. OLD!

MICHAL

(Over music) "Oh my, doesn't the king look distinguished today!.. Disrobing
 in the sight of slave girls and servants!.. Just like any vulgar fellow would!
 You are an embarrassment to me and my father's house! Come in and act like
 the king you were chosen to be!..."

KING DAVID / MR. DAVID

"I am dancing for the Lord who chose me as a king over Israel, not your father or anyone
 from this house! I will celebrate before the Lord! I will act even more undignified than this and
 even be humiliated in my own eyes, but the slave girls you spoke of will hold me in honor!..."

MICHAL

(Continues song)

WHAT WILL PEOPLE THINK OF ME?
 I'VE AN IMAGE TO MAINTAIN YOU SEE!
 I'M THE WIFE OF THE KING!
 WHAT DISGRACE THIS WILL BRING!
 OH WHAT IF MY FRIENDS SHOULD SEE!
 WHAT'LL THEY THINK OF ME?!!

LOOK AT HIM OVER THERE!

CHOIR
 WHERE?

MICHAL
 THAT'S NOT WHAT A KING SHOULD WEAR!

CHOIR
 OH MY!

MICHAL
 HE'S ACTING LIKE A FOOL!
 MRS. DAVID
 YES, JUST LIKE A FOOL!
 MICHAL, MRS. DAVID, and CHOIR
 LOOK AT DAVID OVER, DAVID OVER, DAVID OVER THERE . . .

CHOIR
 HE'S DANCING! . . .
 MICHAL
 "He's leaping and spinning! . . ."
 CHOIR
 HE'S DANCING! . . .
 MICHAL
 "He's skipping around and around! . . ."
 CHOIR
 HE'S DANCING! . . .
 MICHAL
 "Oy Vey! He's jumping and living! . . ."
 CHOIR
 HE'S DANCING! . . .
 MICHAL
 "He's running through troops and leaping walls! . . ."
 CHOIR
 HE'S DANCING . . . DANCING . . . DANCING . . .
 MICHAL
 "He's even waving a TAMBOURI-I-I-I-I-INE! . . ."
 CHOIR
 DANCING . . . DANCING . . . DANCING! . . .
 MICHAL and CHOIR
 IN HIS UNDERWEAR! . . . IN HIS UNDERWEAR!

(Lights out on MICHAL)

MRS. DAVID

"Michal's heart was so hard . . . Oh my goodness, I remember now . . .
 Michal was barren her whole life . . . O Lord, will You forgive me? Please let
 my life be fruitful for You . . ."

(She raises her hands and looks to Heaven . . .)

SONG - "Dance, O Daughters of Zion" Reprise

DANCE, O DAUGHTERS OF ZION! DANCE, YE WARRIORS OF JUDAH'S ARMY!
 DANCE, O CHILDREN OF ISRAEL! DANCE BEFORE THE LORD WITH ALL YOUR MIGHT!

(. . . As the action on the platform begins to build, MRS DAVID opens her eyes . . .
 looks about her . . . brings her hands down . . . she begins to hop a bit . . .
 tentatively does a kick or two . . . and finally . . . simply shrugging
 off her hesitancy . . . she BREAKS FORTH IN ABANDONED DANCING
 BEFORE THE LORD! . . .)

SONG - "Take Up Your Tambourine!"
 Words & Music by **WARREN HASTINGS**

ALL

TAKE UP YOUR TAMBOURINE AND DANCE WITH JOY!
 TAKE UP YOUR TAMBOURINE AND DANCE WITH JOY!
 COME LET US GO UP TO THE LORD OUR GOD!
 TAKE UP YOUR TAMBOURINE AND DANCE WITH JOY!

(Scene ends at conclusion of song with applause led by
 on stage worship leader and choir . . .)

"EVERY SUNDAY"
SCENE THREE

WORSHIP LEADER

"Praise the Lord! . . . Whew! . . . isn't it good to dance before the Lord? . . . Indeed, He is able to turn our mourning into dancing! Amen? Amen! . . . Well, Brothers and Sisters, let's all be sealed for just a minute . . . I believe that our Music Department - the Choir, Orchestra, and dancers have a special presentation for us at this time . . . "

(The "Music Director/Band Leader" kicks off music
 in "Big Swing Band" style! . . .)

SONG - "Offer Up a Song of Praise"
 Words & Music by **MIMI RIBBLE**

CHOIR

OFFER UP A SONG OF PRAISE, A SONG OF EXULTATION.
 OFFER UP A DANCE OF LOVE, A DANCE OF CELEBRATION!
 OFFER UP A MELODY PLAYED SKILLFULLY BEFORE THE KING,
 COME BEFORE THE LORD, BRING AN OFFERING.

(OFFER UP A SONG OF PRAISE,
 OFFER TO HIM A DANCE OF CELEBRATION.
 PLAY YOUR MELODIES SKILLFUL FOR THE KING!
 COME BEFORE THE LORD, BRING AN OFFERING.)

LORD WE LOVE TO
 PRAISE YOU IN SONG!
 YOU ARE OUR JOY, OUR SALVATION.
 EV'RY DAY AND FOR
 OUR WHOLE LIFE LONG!
 WE POUR OUT OUR LOVE
 AND ADORATION!

OFFER UP A SONG OF PRAISE, A SONG OF EXULTATION.
 OFFER UP A DANCE OF LOVE, A DANCE OF CELEBRATION!
 OFFER UP A MELODY, PLAYED FOR THE KING!
 COME BEFORE THE LORD, BRING AN OFFERING!

"FEATURED" VOCALIST
 LORD I LOVE TO PRAISE YOU IN SONG.
 YOU ARE MY JOY, MY SALVATION.
 EV'R'DAY AND FOR MY WHOLE LIFE LONG,
 I'LL POUR OUT MY LOVE AND ADORATION!

OFFER UP A SONG OF PRAISE . . .
 OFFER UP A SONG OF PRAISE, A SONG OF EXULTATION!
 OFFER TO HIM A DANCE OF CELEBRA-EE-AA-EE-AA-TION! . . . ("scat sing")
 OFFER UP A DANCE OF LOVE, A DANCE OF CELEBRATION!
 PLAY FORTH MELODIES UNTO THE KING!
 LET US PLAY, LET US DANCE, LET US SING!
 OFFER UP A MELODY PLAYED SKILLFULLY BEFORE THE KING . . .
 COME AND OFFER YOUR PURE OFFERING!
 COME BEFORE THE LORD, BRING AN OFFERING!

(TRUMPET SOLOIST comes forward and plays
 a chorus . . . then FEATURED VOCALIST and TRUMPET SOLOIST
 play and sing a "scat" duet . . .)

"FEATURED" VOCALIST
 DE-BA-DE-BA-DE-DOPI BOP!
 DA-BA-DA-BA-DA-DE-DOPI BOPDE-BA-DE-BA-DE-DOPI BOP!
 DO-DOPI DOPI DA-DEE!
 HALLELU, I SING IT!
 HALLELU, I DANCE IT!
 IF YOU GOT A TRUMPET, PLAY TO THE LORD!
 I PRAISE HIM SINGIN' MY SONG!
 DE-BA-DE-BA-DE-BA-DEE-DOPI DE-DOPI! BOP!

(The "JEALOUS TRIO", a dancer, a singer, and a musician,
 detach themselves from the ensemble and
 quickly (ala Righteous indignation) "stomp" to center stage
 to stand in close proximity to "featured" soloists . . .)

JEALOUS SINGER
 WHY DOES HE/SHE ALWAYS SING THE VERY BEST PARTS?
 JEALOUS DANCER
 WHY IS SHE ALWAYS PICKED TO DANCE?
 JEALOUS MUSICIAN
 WHY ARE THE SOLOS ALWAYS GIVEN TO HIM/HER?
 TRIO
 WHY DON'T THEY GIVE ME A CHANCE?

JEALOUS DANCER
 I'VE STUDIED DANCE AT THE FINEST SCHOOLS!
 JEALOUS SINGER

MY SINGING HAS BROUGHT CROWDS TO THEIR FEET!
 TRIO

DON'T THINK THAT THIS IS PETTY JEALOUSY!

JEALOUS MUSICIAN

I KNOW THAT I'M JUST BETTER THAN HE/SHE!

MY TONES ARE LOUDER AND BRIGHTER!

JEALOUS SINGER

I'VE HAD PERFECT PITCH MOST ALL OF MY LIFE!

JEALOUS DANCER

I'VE DANCED FOR SHOWS IN THE THEATRE,
 AND I CAN LEAP . . .

JEALOUS MUSICIAN

PLAY!

JEALOUS SINGER

SING!

TRIO

TWICE AS HIGH! . . .

JEALOUS MUSICIAN

YOU'D THINK THEY'D WANT TO CHOOSE THE VERY BEST!

JEALOUS DANCER

I'VE GOT MORE TALENT THAN THE REST!

JEALOUS SINGER

DON'T UNDERSTAND WHY GOD'S NOT USING ME . . .

JEALOUS MUSICIAN

WHAT DOES HE SEE IN THESE

THAT HE CAN'T SEE IN ME?

JEALOUS SINGER

O LORD, WON'T YOU SHOW ME

WHAT IS IT THAT YOU SEE . . .

TRIO

WHAT IS THE DIFFERENCE IN THEIR LIVES?

SHOW ME WHAT'S DIFF'RENT IN THEIR LIVES . . .

(Lights dim on "Jealousy Trio" and FEATURED DANCER steps forward into center spot . . . Looking to Heaven, she begins to sing:)

SONG - "Search My Heart"

Words & Music by MIMI RIBBLE

DANCER

SEARCH MY HEART, O LORD, I PRAY,
 REVEAL TO ME ANY UNPLEASING WAY . . .

(DANCER is joined in spot light by FEATURED SINGER . . .)

DANCER/SINGER DUET

TOUCH MY LIPS WITH THE FIRE FROM YOUR THRONE;
 LET EV'R' WORD I SPEAK GLORIFY YOUR NAME ALONE . . .

(The FEATURED MUSICIAN joins the SINGER and DANCER,
all three continue to sing . . .)

TRIO
DRAW ME LORD,
LEAD ME, I PRAY . . .
IN YOUR OUTER COURTS,
I'M NOT CONTENT TO STAY.
DRAW ME NOW TO YOUR HOLY PLACE,
LET ME TOUCH YOUR HEART,
AND LOOK UPON YOUR FACE . . .

TRIO WITH CHOIR
SEARCH MY HEART, O LORD, I PRAY.
REVEAL TO ME ANY UNPLEASING WAY.
TOUCH MY LIPS WITH THE FIRE FROM YOUR THRONE;
LET EV'R Y WORD I SPEAK GLORIFY YOUR NAME ALONE.
DRAW ME LORD, LEAD ME, I PRAY.
IN YOUR OUTER COURTS, I'M NOT CONTENT TO STAY.
DRAW ME NOW TO YOUR HOLY PLACE;
LET ME TOUCH YOUR HEART,
AND LOOK UPON YOUR FACE.

(Lights slowly fade to centerstage. Spot up on
JEALOUS SINGER, singled out, looking to Heaven,
broken in countenance, obviously repentant of
her jealousy, she sings UNTO THE LORD . . .)

"REPENTANT SINGER"
O LORD, PLEASE SEE IN ME . . .
ALL THAT YOU SEE IN THESE . . .
MY HEART IS OPEN TO YOUR SIGHT.
YOU ARE THE DIFFERENCE IN MY LIFE . . .

(The SINGER is joined in the circle of light by both the "Jealous" DANCER
and MUSICIAN. Broken before the Lord, they begin to sing together . . .)

TRIO
SEARCH MY HEART, O LORD, I PRAY.
REVEAL TO ME ANY UNPLEASING WAY.
TOUCH MY LIFE WITH THE FIRE FROM YOUR THRONE;
LET ALL I DO
HONOR YOU ALONE.

SINGER
LET ALL I SING, HONOR YOU.
DANCER
LET ALL I DANCE, HONOR YOU.
MUSICIAN
LET ALL I PLAY, HONOR YOU.
TRIO
HONOR YOU ALONE.

(Original "FEATURED TRIO" joins the REPENTANT TRIO in the circle of light. As the choir enters, the two trios sing unison lead:)

SEXTET

LET ALL I SING, HONOR YOU.
LET ALL I DANCE, HONOR YOU.
LET ALL I PLAY, HONOR YOU.
HONOR YOU ALONE.

FULL ENSEMBLE

LET ALL I SING, LET ALL I SING, HONOR YOU.
LET ALL I DANCE, LET ALL I DANCE, HONOR YOU.
LET ALL I PLAY, HONOR YOU.
HONOR YOU ALONE.
HONOR YOU ALONE.
HONOR YOU ALONE.

(The circle of light spreads outward from the PERFORMER SEXTET till the entire stage is bright, as the musical returns to the original "SPECIAL MUSIC" Finale; however, this time there is NO "jealous trio" apparent, only two singers, two dancers, and two musicians very much "in one accord", HONORING THE LORD WITH THEIR TALENT . . .)

SONG - "Offer Up a Song of Praise" Reprise

Additional material by David Holsinger

CHOIR

LORD, I LOVE TO PRAISE YOU IN SONG!
YOU ARE MY JOY, MY SALVATION!
EV'RY DAY AND FOR MY WHOLE LIFE LONG!
I'LL POUR OUT MY LOVE AND ADORATION!

OFFER UP A SONG TO HONOR YOU.
OFFER UP A DANCE TO HONOR YOU.
OFFER UP A LIFE PLAYED PERFECTLY TRUE!
WE BRING BEFORE THE KING!
WE BRING AN OFFERING!
WE BRING OUR KING A LIFE OF PRAISE!
LIFE OF PRAISE!

(During applause for "Special Music", lights on stage slowly dim and spot comes up slowly on UNSAVED MAN. Music vamp begins under applause.)

SONG - "Soliloquy #1"

Adapted from words & music by ROD SCHUMACHER

UNSAVED MAN

I'M REALLY NOT SURE WHY I CAME HERE TODAY . . .
WELL, IT'S NOT AT ALL LIKE ME, YOU SEE . . .
I'M THE KIND WHO CAN MAKE IT . . . ON MY OWN . . .

(Spot on UNSAVED MAN: Suddenly out.)

"EVERY SUNDAY"TM

SCENE FIVE

(Music begins)

WORSHIP LEADER

"... Your Heavenly Father is a perfect father. He is faithful and generous, kind and just; He disciplines with love, and He longs to spend time with you... Your Father wants you to receive His love and to know that you are special and unique in His eyes... (prays) O thank you, Father, that You love us with an unconditional love, an amazing love, a perfect love that overwhelms us with its faithfulness..."

SONG - "Amazing"

Words & Music by RICK MORRISON and AMBER BROWNING

ALL

AMAZING... FATHER, YOU'RE AMAZING.
 YOUR LOVE FOR ME IS OVERWHELMING, YOU'RE AMAZING.
 YOUR PERFECT LOVE NEVER ENDS IN SPITE OF ME.
 AMAZING, MY HEART CRIES OUT, AMAZING.
 (repeats)

YOUNG MAN

(Singing in counterpoint to choir)

AMAZING...

WHAT HAVE YOU EVER DONE FOR ME?
 FATHER, YOU'RE AMAZING...
 YOU WERE NEVER THERE WHEN I NEEDED YOU TO BE!
 YOUR LOVE FOR ME IS OVERWHELMING.
 YOU SAY YOU LOVE ME,
 YOU'RE AMAZING...
 BUT I'VE NEVER FELT A FATHER'S LOVE...
 YOUR PERFECT LOVE...
 DON'T EXPECT ME TO TRUST YOU NOW!
 NEVER ENDS IN SPITE OF ME...
 YOU'D PROBABLY FAIL ME ANYHOW!
 AMAZING...
 THO' ONCE I REALLY CARED...
 MY HEART CRIES OUT, AMAZING.
 MY HEART WON'T LET ME DARE TO LOVE YOU...

YOUNG MAN

"Amazing... (cynical) Oh yeah, God, I'm amazed! I'm amazed that all these people can be so blind! How can they talk about YOUR Perfect Love, YOUR faithfulness, and all YOUR mercy when they've never seen it!?!?... At least, I never have... The Father-heart of God?... I've never seen THAT either!... My Dad?... Oh, my Dad had a heart... for HIS work, HIS sales, HIS trends and promotions, HIS profit margins, HIS business cronies!... Oh yeah, he had a heart... (Quieter, sadly)... There just never seem to be enough room left over for me... I remember when I was seven..."

SONG - "Broken Promises and Shattered Dreams"

Words & Music by MIMI RIBBLE

YOUNG MAN
 WHEN I WAS SEVEN . . .
 I CAME RUNNING HOME TO SHOW HIM MY REPORT CARD . . .
 I WAS PROUD OF ALL THE GRADES ON MY REPORT CARD.
 I THOUGHT HE'D BE . . JUST AS PROUD OF ME . . .
 AND AT ELEVEN . . .
 HE SAID HE'D TAKE MY FRIEND N' ME OUT FISHIN' . . .
 WE WERE PACKED AND WAITIN' AT THE DOOR FOR FISHIN' . . .
 HE NEVER CAME.
 I WAS ASHAMED.

BROKEN PROMISES AND SHATTERED DREAMS,
 THESE ARE THE ONLY THINGS MY FATHER GAVE TO ME.
 BROKEN PROMISES AND SHATTERED DREAMS.
 SO I LOCK MY HEART . . .
 AND HID THE KEY.

WENT TO A PICNIC . . .
 I WATCHED THE OTHER DADS PLAY WITH MY BUDDIES.
 THEY WRESTLED AND THEY LAUGHED, THEY SURE WERE BUDDIES . . .
 HE WASN'T THERE;
 I GUESS HE NEVER CARED.
 WHEN I PLAYED BASEBALL . . .
 HE NEVER CAME TO WATCH ME PITCH ONE SINGLE INNING . . .
 HE NEVER ASKED ME IF MY TEAM DID ANY WINNING . . .
 MY FRIENDS ASKED WHY . . .
 I TOLD THEM LIES.

BROKEN PROMISES AND SHATTERED DREAMS,
 THESE ARE THE ONLY THINGS MY FATHER GAVE TO ME.
 HE GAVE ME BROKEN PROMISES AND SHATTERED DREAMS.
 SO I LOCKED MY HEART . . .
 AND HID THE KEY.

WHEN I WAS FIFTEEN . . .
 I GAVE MY HEART TO CHRIST! I WAS SO HAPPY!
 I RAN STRAIGHT HOME TO TELL HIM MY GOOD NEWS!
 BUT WHEN I TOLD HIM . . .
 HE LAUGHED AND THEN HE SAID "THAT STUFF'S FOR SISSIES!"
 "GROW UP! BE A MAN! DON'T BE A SISSY!"
 HE SHOOK HIS HEAD . . .
 I WISHED THAT HE WERE DEAD!

BROKEN PROMISES AND SHATTERED DREAMS,
 THESE ARE THE ONLY THINGS MY FATHER GAVE TO ME.
 HE GAVE ME BROKEN PROMISES AND SHATTERED DREAMS.
 SO I LOCKED MY HEART . . . AND HID THE KEY.
 SO I LOCKED MY HEART . . . AND HID THE KEY.
 I LOCKED MY HEART . . .
 AND HID THE KEY . . .

YOUNG MAN

"... All I ever really wanted was to hear him say, 'I love you, son ...'
If you're such a God of Love ... Why didn't you make my father love me?!! ..."

(The YOUNG MAN sinks slowly to his knees; his head, his body, his entire countenance bowed in sadness, rejection, and DEFEAT . . . He is bathed in a single light, totally alone . . the light fades as . . .)

"My Son" / "Father-Heart"

Words & Music by ROD SCHUMACHER and DAVID HOLSINGER

(. . . A second spot comes up on DANCER in similiar defeated position as the YOUNG MAN . . . The dancer interpretes the "healing" of the young man during the music of the SONG OF GOD . . .)

THE SONG OF GOD

MY SON . . I FEEL YOUR PAIN . .
I'VE SHARED EACH TEAR YOU'VE CRIED,
AND I KNOW IT HURTS . .
AND I KNOW IT'S HARD . .
BUT KNOW THAT EV'RY PLACE YOU'VE BEEN,
EACH TIME YOU FALL, EACH TIME YOU SIN . .
I'VE BEEN THERE.
I'VE BEEN THERE.
AND THERE IS HEALING IN MY LOVE,
AND THERE IS COMFORT FROM THE STORMS OF LIFE
THAT BLOW AGAINST YOUR SOUL . .
SO LAY ASIDE YOUR HURTING HEART
AND FIND A SHELTER IN MY LOVING ARMS.

MY FATHER-HEART
IS STRONG ENOUGH TO HOLD YOUR HURT,
IT'S STRONG ENOUGH TO LIFT THE WEIGHT OF SIN,
TO BIND THE GUILT WITHIN,
TO SEAL THE PAIN THAT'S RULED YOUR LIFE.
MY FATHER-HEART
IS BIG ENOUGH TO HOLD YOUR CARES,
SOFT ENOUGH TO DRY YOUR ANGRY TEARS,
AND CALM THE NAGGING FEARS,
AND HOLD YOU CLOSE AND WARM AND SAFE.

I AM A GOD WHO IS JEALOUS OF THOSE WHOM I CALL MY OWN,
FOR BEFORE YOU WERE FORMED;
ON THE PALM OF MY HAND YOUR NAME WAS KNOWN!

MY FATHER-HEART
IS STRONG ENOUGH TO GUARD YOUR LOVE,
GIVING GRACE TO SEIZE THE MOMENT WHERE,
YOUR HEART CAN EVEN DARE,
TO OPEN TO MY FATHER-LOVE, AND KNOW . .

(VOICES OF EXHORTATION from within the choir,
each voice following the previous voice immediately)

(As a part of interpretive dance, additional dancers should be added to the "ensemble picture" as voices enter . . .)

SPEAKER #1

" . . . Know . . . that I will be a FATHER to you and you shall be my sons and daughters, says the Lord Almighty! . . . "

SPEAKER #2

"The Lord is merciful and gracious, slow to anger, and abounding in steadfast love! . . .
As far as the east is from the west, so far does He remove our transgressions from us . . .
As a FATHER pities his children, so the Lord pities those who fear Him!"

SPEAKER #3

"My son, do not regard lightly the discipline of the Lord . . . For the Lord disciplines him who He loves, and chastises every SON He receives . . . "

SPEAKER #4

"Blessed be the God and Father of our Lord, Jesus Christ, the FATHER of mercies and God of all comfort, who comforts us in all our afflictions! . . . "

SPEAKER #5

"FATHER OF THE FATHERLESS, and protector of widows is God in His holy habitation!
God gives the desolate a home to dwell in . . . "

SPEAKER #6

"He who dwells in the shelter of the Most High, who abides in the shadow of the Almighty,
will say of the Lord, 'My refuge and my fortress; My God, in whom I trust . . .
For HE will deliver you! . . . '

THE SONG OF GOD

MY SON . . . I FEEL YOUR PAIN . . .
I'VE SHARED EACH TEAR YOU'VE CRIED . . .
AND I KNOW IT HURTS
AND I KNOW IT'S HARD
BUT KNOW THAT EV'RY STEP YOU TAKE,
EACH TRIAL YOU FACE,
EACH DAY YOU WAKE . . .
I AM HERE,
YOUR FATHER'S HERE,
AND MY FATHER-HEART
WILL CARRY YOU.

(DANCER and DEFEATED MAN are bathed in single circle of light . . . DANCER "encourages" as MAN unfolds, lifts hands and head Heavenward. A smile coming to his face, Joy on his countenance, displaying to all that he is a "new creation", LOVED BY HIS FATHER IN HEAVEN, the YOUNG MAN sings:)

YOUNG MAN
 AMAZING! FATHER, YOU'RE AMAZING!
 YOUR LOVE FOR ME IS OVERWHELMING, YOU'RE AMAZING!
 YOUR PERFECT LOVE
 NEVER ENDS IN SPITE OF ME
 LORD, YOU'RE AMAZING,
 I SING OUT, AMAZING!
 AMAZING, MY HEART CRIES OUT, AMAZING!

*(Lights come up on choir and worship team
 as we rejoin the service on the platform . . .)*

CHOIR / YOUNG MAN
 AMAZING,
 HOW COULD I EVER HAVE BEEN SO BLIND? . . .
 FATHER, YOU'RE AMAZING!
 I LET DESPAIR AND ANGER CLOSE MY MIND!
 YOUR LOVE FOR ME IS OVERWHELMING.
 THO' ONCE I DOUBTED YOU,
 YOU'RE AMAZING!
 NOW I CAN FEEL YOUR FATHER-LOVE!
 YOUR PERFECT LOVE.
 I WANT YOUR PERFECT LOVE REFLECTED IN MY EYES!
 NEVER ENDS IN SPITE OF ME.
 YOU ARE AMAZING, LORD, AND MORE, I REALIZE,
 AMAZING.
 I GIVE MY ALL TO YOU,
 MY HEART CRIES OUT, AMAZING!
 FOREVER BLESSED TO BE A CHILD OF GOD!

FULL ENSEMBLE
 AMAZING! FATHER, YOU'RE AMAZING!
 YOUR LOVE FOR ME IS OVERWHELMING, YOU'RE AMAZING!
 YOUR PERFECT LOVE NEVER ENDS IN SPITE OF ME.
 LORD, YOU'RE AMAZING,
 I SING OUT, AMAZING!
 AMAZING, O LORD, YOU'RE AMAZING!
 AMAZING,
 FOR YOUR PERFECT LOVE, LORD,
 MY HEART SINGS OUT AMAZED!

"EVERY SUNDAY" SCENE SIX

(Piano music vamp begins during applause for scene five.
Lights on full stage begin to dim til once again, only the UNSAVED MAN
is highlighted... As he begins to sing his opening Soliloquy,
he moves onto stage center...)

SONG - "Soliloquy" & "God, You Are My Life" Words & Music by ROD SCHUMACHER

UNSAVED MAN

I'M NOT REALLY SURE WHY I CAME HERE TODAY...
WELL, IT'S JUST NOT AT ALL LIKE ME, YOU SEE...
I'M THE KIND WHO CAN MAKE IT
ON MY OWN...

BUT I DON'T KNOW, THERE'S BEEN SOMETHING MISSING IN ME
FOR A VERY LONG TIME NOW.
I DON'T KNOW,
I GUESS I THOUGHT I MIGHT FIND IT HERE.

AS I'M STANDING HERE
I FEEL A FEELING DEEP INSIDE.
JUST LIKE MY LIFE'S BEGUN ANEW!
AND I REALIZE
THAT EMPTY PLACE INSIDE MY HEART
WAS WAITING TO BE FILLED BY YOU.
FOR YEARS I LOOKED,
NOT KNOWING WHAT MY LONELY HEART WAS LOOKING FOR,
NOW I'VE FOUND IT IN YOU!

GOD! YOU ARE MY LIFE!
YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!
GOD! MY SAVIOR!
MY LIGHT IN THE DARKNESS,
I OFFER YOU PRAISE!

REPRISE - "We Need a Touch From You"

UNSAVED MAN

I NEED A TOUCH FROM YOU, MY FATHER UP ABOVE.
REACH TO MY HURTING HEART,
AND HEAL ME BY YOUR LOVE!

(The UNSAVED MAN is joined center stage by MR. & MRS. DAVID,
the YOUNG MAN from scene five, and the two DANCERS of scene three...
Together they sing:)

WE NEED A TOUCH FROM YOU, OUR FATHER UP ABOVE,
REACH TO OUR HURTING HEARTS
AND HEAL THEM BY YOUR LOVE!

(The group surrounding the UNSAVED MAN in center stage is joined by the FAMILY and the WELL-DRESSED WOMAN from scene one, and the two SINGERS of scene three . . .
 Together they sing:)

WE NEED A TOUCH FROM YOU, OUR FATHER UP ABOVE;
 REACH TO OUR HURTING HEARTS
 AND HEAL US BY YOUR LOVE,
 WE NEED YOUR LOVE!

GOD! YOU ARE MY LIFE!
 YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!
 GOD! MY SAVIOR!
 MY LIGHT IN THE DARKNESS,
 I OFFER YOU PRAISE!

(As center-stage ENSEMBLE repeats chorus,
 the lights on the full stage come up slowly as the
 CHOIR and WORSHIP TEAM also join in this
 celebration of the MAN's SALVATION! . . .)

FULL ENSEMBLE
 GOD! YOU ARE MY LIFE!
 YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!
 GOD! MY SAVIOR!
 MY LIGHT IN THE DARKNESS,
 I OFFER YOU PRAISE!
 (Several Repeats)

I GIVE YOU PRAISE!
 THANK YOU! JESUS, THANK YOU!
 I GIVE YOU PRAISE!
 THANK YOU! JESUS, THANK YOU!
 (Repeats)

UNSAVED MAN
 I'M SAVED! . . .

ENSEMBLE
 THANK YOU LORD!

"EVERY SUNDAY"

IT'S SUNDAY MORNING SERVICE AT HOMETOWN CHURCH, U.S.A.
AND SOME THINGS JUST NEVER CHANGE . . .

A DRAMA-MUSICAL CELEBRATING GOD'S FAITHFULNESS!

Book by

*Yvonne Ward, Rod Schumacher,
Virginia Russell, Mimi Ribble, and David Holsinger
Arranged and Orchestrated by David Holsinger (ASCAP)*

MUSIC

“EVERY SUNDAY” / SCENE ONE

Intro Music & “Enter His Gates”

Words & Music by DAVID HOLINGER

REPEAT AD LIBITUM.



AS BASSOONI BEGINS, PEOPLE BEGIN TO SCURRY ABOUT THE PLATFORM. IN THE MIDST OF THE ACTIVITY, THERE IS A SMALL

CIRCLE OF PEOPLE (WORSHIP LEADER PLUS 2 OR 3 OTHERS) HOLDING HANDS, HEADS BOWED IN PRAYER. CHOIR MEMBERS COME ON STAGE, SOME IN PAIRS, GROUPS, ETC., CHATTING AMONG THEMSELVES, TAKING THEIR PLACES ON THE RISERS, SOME BEGIN TO MEDITATE AND WORSHIP, WHILE OTHERS CONTINUE TO VISIT WITH ONE ANOTHER. THE INSTRUMENTALISTS WARM UP PLAYING VARIOUS SCALES, “DO-SO-S”, ETC. ONE “SOUND MAN” SCURRIES ABOUT THE STAGE BLOWING INTO MICROPHONES....



1 (mf)

2

PRAYER GROUP BREAKS. CHOIR LEADER COMES TO MICROPHONE, AWAKENING GREETINGS TO VARIOUS PEOPLE, BOTH IN CHORUS AND “CONGREGATION”....



2

PRAYER GROUP BREAKS. CHOIR LEADER COMES TO MICROPHONE, AWAKENING GREETINGS TO VARIOUS PEOPLE, BOTH IN CHORUS AND “CONGREGATION”....

... CHOIR BEGINS TO TAKE SHAPE! DANCERS BEGIN TO ASSEMBLE BEHIND WORSHIP LEADER AND

WORSHIP TEAM. WORSHIP LEADER BEGINS
TO EXHORT THE PEOPLE:

WORSHIP LEADER: "HALLELUJAH! PRAISE GOD! IT'S SO GOOD
TO SEE YOU HERE ON THIS BEAUTIFUL SUNDAY
MORNING!... HAVE YOU COME TO PRAISE THE

WORL TODAY?" (CHOIR: AMEN! RIGHTON, BROTHER! ETC.) "WELL... AMEN! PSALM 100 SAYS WE ARE TO

"ENTER HIS GATES WITH THANKSGIVING AND INTO HIS COURTS WITH PRAISE!" ARE YOU READY TO ENTER

F/C Bb/D F C

DB AMEN! D/F AB DB AMEN! D/F AB DB

AND PRAISE? (CHOIR: AMEN! ETC.) AMEN! LET'S GET OUR HANDS TOGETHER AS THE CHURCH BAND BREAKS FORTH

AMEN! D/F AB ED

CA ^

3 F BAND:

F/A

(CHAM. CLAR.)

IN JOY! HALLELUJAH!" (BEGINS CLAPPING!) (VARIOUS ED LIBITUM EXCLAMATIONS FROM CHOIR) ...

Bb F C

F

F/A

Ab

F C F

CHORAL CLAPS JINGLE

WORSHIP LEADER:

"LET'S SING OUT, CHURCH!"

(WORSHIP LEADER ON MELODY)

4 F

F/A

Bb

F C

CHOIR:

ENTER HIS GATES (WITH THANK-FUL AL-LIE-LU-IA!) — ENTER HIS COURTS WITH PRAISE!

(C) F F/A B^b F C F

ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IA'S! ENTER HIS COURTS WITH PRAISE!

(F) D^b 4 G^b G^b/B^b

ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IA'S!

C^b G^b D^b G^b G^b G^b/B^b

ENTER HIS COURTS WITH PRAISE! ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IA'S!

C^b G^b D^b G^b D 5 G G/B

ENTER HIS COURTS WITH PRAISE! ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IA'S!

C G D G G/B

ENTER HIS COURTS WITH PRAISE! ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IA'S!

WORSHIP LYRICAL: "HALLELUJAH! THE LORD IS GOOD!"...

1 C G D G C/D 2 C G D G

ENTER HIS COURTS WITH PRAISE!

ENTER HIS COURTS WITH PRAISE! THE

6 C D/C Bm7 Em7

LORD IS GOOD! HIS LOVE ENDURES! HIS FAITH-FUL-NESS IS SURE!

C D G G7

COME WITH GLADNESS, SERVE THE LORD OUR GOD!

C D/C B7 Em7

SHOUT FOR JOY! ALL THE EARTH! SING THE JOY-FUL SONG!

C G/B Am G C G/B Am G C G/B Am C ^{NC}

HE HAS MADE US! WE ARE CHO-SEN THE AP- PLE OF HIS EYE!

D E^b7 7 A^b A^bC

ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IES!

D^b A^b E^b A^b A^b A^bC

ENTER HIS GATES WITH PRAISE!

ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IES!

1 | D^b A^b E^b A^b D^bE^bD 2 | D^b A^b E^b A^b

ENTER HIS GATES WITH PRAISE!

ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IES!

THE

8 D^b E^b/D^b C^m7 F^m7

LORD IS GOOD! HIS LOVE ENDURES! HIS FAITHFULNESS IS SURE!

Handwritten musical score for a hymn. The score includes a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal line starts with a half note, followed by a quarter note, an eighth note, and a sixteenth note. The lyrics "COME WITH GLADNESS, SERVE THE LORD OUR GOD" are written below the vocal line. The score then transitions to a section in Eb major, indicated by a key signature of one flat (Bb). The vocal line continues with a quarter note, an eighth note, and a sixteenth note. The lyrics "COME WITH GLADNESS, SERVE THE LORD OUR GOD" are repeated. The score concludes with a section in Ab major, indicated by a key signature of one sharp (F#). The vocal line ends with a quarter note, followed by a half note, and a final eighth note. The lyrics "COME WITH GLADNESS, SERVE THE LORD OUR GOD" are repeated again.

A handwritten musical score for a three-part setting (Soprano, Alto, and Bass). The score consists of three staves. The soprano staff has a treble clef, the alto staff has an alto clef, and the bass staff has a bass clef. The music is in common time. The lyrics "HE HAS MADE US! WE ARE CHOSEN THE AP- PLE OF HIS EYE!" are written below the staves. The score includes various dynamics and performance instructions.

2 *E^b F⁷*

10 *B^b* *B^b/D*

EN-TER HIS ESTEES WITH THANKS-FUL AL-LE-LU-IA'S! —

EB B_b F
(U.L.)

GOD: ENTER HIS COURTS WITH PRAISE!

ADG: ENTER HIS COURTS WITH PRAISE!

B_b B_b/D

ENTER HIS GATES WITH, ENTER HIS GATES WITH,
(U.L.)

ENTER HIS GATES WITH THANK-FUL ALLE-LU-125!

EB B_b F B_b EB/F

ENTER HIS COURTS WITH PRAISE!

B_b B_b/D

ENTER HIS GATES WITH THANK-FUL ALLE-LU-125!

ENTER HIS GATES WITH AL-LE-LU-125!

EB B_b F
ENTER HIS COURTS WITH PRAISE!

THANK-FUL PRAISE!

ENTER HIS COURTS WITH PRAISE!

B_b B_b/D

ENTER HIS GATES WITH, ENTER HIS GATES WITH,
(U.L.)

ENTER HIS GATES WITH THANK-FUL ALLE-LU-125!

EB B^b F Bb GM7 EB B^b F Bb GM7

ENTER HIS COURTS WITH PRAISE!

Cm B^bD Cm/E^b E^b/F F Bb F/C B^bD F EB B^b/F F/A Bb D^b

EN- TER HIS COURTS WITH PRAISE!

AN E B D^b/F A B B^b (Gloss) (B^b) II Bb E^b/Bb F/Bb E^b/Bb

WORSHIP LEADER (at [II]): "PRAISE THE LORD! PSALM 40 SAYS HE HAS PUT A NEW SONG IN MY MOUTH, A HYMN OF PRAISE TO OUR GOD! MANY WILL SEE AND FEAR AND PUT THEIR TRUST IN THE LORD!... LET US CONTINUE TO PRAISE HIM FOR

Bb E^b/Bb F/Bb E^b/Bb F/Bb E^b/Bb F/Bb

OUR SALVATION!... HE HAS SET OUR FEET UPON THE SOLID ROCK WHICH IS
JESUS CHRIST! HALLELUJAH!... (WORSHIPPER) ... SING OUT CHURCH!... HERE WE GO!...

E7/Bb F1/Bb E7/Bb F1/Bb
G/B A/B/C/B B7/B/E/B A/B/C/B C/B D/B/E/B E7/E/F
F
ROLL.

"He Hath Put a New Song in my Mouth"

Words & Music by WARREN HASTINGS

12 TEMPO II
HE HATH PUT A NEW SONG IN MY MOUTH!
HE HATH PUT A NEW SONG IN MY MOUTH!
HE HATH PUT A NEW SONG IN MY MOUTH!
EVEN ARARISE TO THE LORD, OUR GOD.

Bb Eb Bb Bb F7

I WILL SING a NEW SONG! I WILL SING IT ALL DAY LONG!
 HE HATH PUT A NEW SONG IN MY MOUTH!

HE HATH PUT A NEW SONG IN MY MOUTH!

Bb Eb Bb Eb Bb F7 Bb

I WILL SING a NEW SONG! EVEN PRAISE TO THE LORD, OUR GOD!
 HE HATH PUT A NEW SONG IN MY MOUTH!

Eb Bb F7 Bb [13] Eb F Dm Gm

EVEN PRAISE TO THE LORD, OUR GOD! HE HEARD MY CRY — REACHED DOWN IN LOVE, AND

Cm F7 Bb Dm7 Eb F Dm Gm

DREN ME UP FROM THE PIT OF SIN HE SET MY FEET UP- ON THE ROCK, AND HE HATH

14

Bb Cm7 Eb9 Dm7/F

C F E F

PUT A NEW SONG IN MY MOUTH!

HE HATH PUT A NEW SONG IN MY MOUTH!

Eb9 Dm7/Bb Ab F Bb Cm7 Bb7/Bb Bb2/D

HE HATH PUT A NEW SONG IN MY MOUTH!

HE HATH PUT A NEW SONG IN MY MOUTH!

Eb Bb F7 Bb

E- VEN PRAISE TO THE LORD, OUR GOD!

15

C F C

HE HATH PUT A NEW SONG IN MY MOUTH

C G7

HE HATH PUT A NEW SONG IN MY MOUTH!

C F C

HE HATH PUT A NEW SONG IN MY MOUTH!

F C G C F C G C

E-VEN PRAISE TO THE LOR, OUR GOD!

E-VEN PRAISE TO THE LOR, OUR GOD! HE

[16] F G Em Am Dm7 G7 C Em7

HEARD MY CRY, REACHED DOWN IN LOVE, - AND DREW ME UP FROM THE PIT OF SIN! HE

Fmaj7 G7 Em Am7 D G F# G Ab

SET MY FEET - UP ON THE ROCK, AND HE HATH PUT A NEW SONG IN MY MOUTH!

17

D^b E^bm⁷ G^b9 Fm⁷/Ab G^b9 Fm⁷/D^b C^b A^b

HE HATH PUT A NEW SONG IN MY MOUTH!

HE HATH PUT A NEW SONG IN MY MOUTH!

D^b E^bm⁷ D^bm⁷/F^b D^b7/F⁴

HE HATH PUT A NEW SONG IN MY MOUTH!

E-VEN PRAISE TO THE LOR-D OUR GOD!

I SING IT!

18

Even Praise to the Lord, our God!

E-VEN PRAISE TO THE LORD, OUR GOD! I WILL SING A NEWSONG! I
(TEN.)

E-VEN PRAISE TO THE LORD, OUR GOD! HE HATH PUT A NEW SONG IN MY MOUTH!

E-VEN PRAISE TO THE LORD, OUR GOD! I WILL SING A NEWSONG! I

E-VEN PRAISE TO THE LORD, OUR GOD, I KNOW THAT HE HATH PUT A NEW SONG IN MY MOUTH!

— WILL SING IT ALL DAY LONG! I WILL SING A NEWSONG!

HE HATH PUT A NEW SONG IN MY MOUTH! HE HATH PUT A NEW SONG IN MY MOUTH!

— WILL SING IT ALL DAY LONG! I WILL SING A NEWSONG!

HE HATH PUT A NEW SONG IN MY MOUTH! HE HATH PUT A NEW SONG IN MY MOUTH!

18

6b 6b Ab Ab 6b 6b Ab Ab

E- VEN PRAISE TO THE LORD, OUR GOD! E- VEN PRAISE TO THE LORD, OUR GOD!

E- VEN PRAISE TO THE LORD, OUR GOD! E- VEN PRAISE TO THE LORD, OUR GOD!

E- VEN PRAISE TO THE LORD, OUR GOD!

19

Ebm⁷ D^b/F 6b D^b/Ab

(CONTINUE LEADER IN 4/4)

E- VEN PRAISE, LET ME HEAR YE! E- VEN PRAISE, SING A NEW—SONG!

BASS. ACCEL.

E- VEN PRAISE! E- VEN PRAISE!

BASS. ACCEL.

Ebm⁷ D^b/F 6b D^b/Ab

THANK YOU JESUS! LET US SING OUT!

E- VEN PRAISE! E- VEN PRAISE!

Ebm7

D^b/F

G^b

D^b/Ab

E — VEN PRAISE, LIFT YOUR VOICES!

E — VEN PRAISE, TO THE FA- MHER!

E — VEN PRAISE!

E — VEN PRAISE!

Ebm7

D^b/F

G^b

D^b/Ab

HE HAS GIV- EN

US — A NEW SONG!

E — VEN PRAISE!

E — VEN PRAISE!

G^b/E^b

D^b

Ebm9

A^b/F

A^b7

E — VEN —

— PRAISE TO THE

LORD,

OUR

E — VEN —

— PRAISE TO THE

LORD,

OUR

20

10

600!

WORSHIP LEADER: "ENTER HIS GATES!..."

Ab

A^b/CD^bA^bE^b

21

TEMPO I

ENTER HIS GATES WITH THANK-FUL AL-LE-LU-126!

ENTER HIS COURTS WITH PRAISE!

Ab

A^b/CD^bA^b

ALL FREEZE

(d=d)

ENTER HIS GATES WITH THANK-FUL AL-LE-LU-126!

ENTER HIS COURTS WITH...

ALL PARTICIPANTS ON PLATFORM FREEZE IN PLACE, INTERRUPTED IN AUDIENCE BY A FAMILY (MAN, WOMAN, 2 KIDS) ENTERING SANCTUARY, LED BY HUSBAND THROUGH PEOPLE, STEPPING OVER FEET, ETC. THEY ARE LATE AND OBVIOUSLY FRUSTRATED AS THEY MAKE THEIR WAY AWKWARDLY TO THEIR SEATS.....

A D/E A E/B

HUSBAND: "EXCUSE ME.... (AD LIB) I'M SORRY... COULD WE GET THROUGH HERE?... EXCUSE ME?... I'M SORRY... I DIDN'T MEAN TO STEP ON YOU..."

WIFE: "I CAN'T BELIEVE WE'RE LATE! THIS IS SO EMBARRASSING! WHEN WILL HE EVER LEARN THAT WHEN THE ALARM GOES OFF YOU'RE SUPPOSED TO GET OUT OF BED! OH, I DON'T BELIEVE THIS! WE DIDN'T EVEN GET A FRONT ROW SEAT!"

IMMEDIATE ACTION
ON PLATFORM

22 TEMPO I

A A/C# D A E

A A/C# D A/C# E/B D/A E/G#

ALL FREEZE

ALL PARTICIPANTS ON PLATFORM FREEZE IN PLACE. FAMILY IN PLACE, STANDING BY SEATS....

(d=8) Bb F Bb E
mp
(REPEAT AS LIKED)

HUSBAND: "YOU KNOW WE WOULD HAVE BEEN ON TIME IF SHE HADN'T TAKEN ALL DAY IN THE BATHROOM! SO NOW SHE HAS PERFECT HAIR AND WE MISS HALF THE SERVICE. I'M SO GLAD WE DON'T HAVE TO SIT SO CLOSE!"

KID #1: (HITS KID #2 WITH ELBOW AND ROLLS EYES.) "THERE THEY GO AGAIN!"

KID #2: "WE GET IN TROUBLE IF WE ACT LIKE THAT! SOMETIMES I WISH SOMEONE WOULD SPANK THEM OR PUT THEM ON RESTRICTION!"

KID #1: "YEAH! BROTHER, PARENTS ARE GREAT EXAMPLES!"
(PARENTS GIVE KIDS A "LOOK" AND KIDS LOOK AT EACH OTHER)

IMMEDIATE ACTION
ON PLATFORM

23 TEMPO I

(d=8) Bb Bb/D
ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IRIS!
ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IRIS!
ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IRIS!

EB Bb F
THANK-FUL PRAISE!
ENTER HIS COEURS WITH PRAISE!
ENTER HIS COEURS WITH PRAISE!

B^b B^b/D E^b B^b F B^b Gm7

(+m11)

ENTER HIS GATES WITH, ENTER HIS GATES WITH, ENTER HIS COURTS WITH PRAISE!

ENTER HIS GATES WITH THANK-FUL AL-LE-LU-IA'S!

ENTER HIS COURTS WITH PRAISE!

E^b B^b F B^b Gm7

E^b B^b/F F/G Cm7 F7

ENTER HIS COURTS WITH PRAISE!

ENTER HIS COURTS WITH

PRAISE!

B^b F/A E^b/G B^b B^b F/A E^b/G B^b/F B^b F E^b G^b B^b major

PLATFORM APPLAUSE

AUDIENCE APPLAUSE

... AS AUDIENCE APPLAUSE DIES, PARTICIPANTS
ON STAGE MOVE INTO "SLOW-MOTION, SILENT"
APPLAUSE.... AS LIGHTS DIM ON STAGE,
LIGHTS ON FAMILY COME UP....

MUSIC ATTACCA

LET RING

This block contains two staves of musical notation. The top staff is labeled 'PLATFORM APPLAUSE' and the bottom staff is labeled 'AUDIENCE APPLAUSE'. Both staves show a series of eighth-note patterns. The 'Platform Applause' staff has a dynamic instruction 'LET RING' with a curved arrow pointing to the notes. The 'Audience Applause' staff has a dynamic instruction 'MUSIC ATTACCA' with a curved arrow pointing to the notes. A large bracket on the right side of the page groups these two staves together with the text '... AS AUDIENCE APPLAUSE DIES, PARTICIPANTS ON STAGE MOVE INTO "SLOW-MOTION, SILENT" APPLAUSE.... AS LIGHTS DIM ON STAGE, LIGHTS ON FAMILY COME UP....' A diagonal line connects the 'AUDIENCE APPLAUSE' label to this text. The bottom of the page has a blank staff line.

"It's the Same Thing Every Sunday Morning"

Words & Music by ROD SCHUMACHER

Additional material by DAVID HOLINGER

(ENSEMBLE: HUSBAND, WIFE, KIDS #1 AND #2, WELL-DRESSED WOMEN, YOUNG MAN)

VAMP

DB AB DB GB AB

m7D (20 LBS. REIGNT)

DB AB DB GB AB

HUSBAND AND WIFE: IT'S THE

DB AB DB AB DB AB DB GB

This block contains a musical score for an ensemble. It features two staves. The top staff is labeled 'VAMP' and shows a repeating pattern of notes: DB, AB, DB, GB, AB. The bottom staff is labeled 'm7D (20 LBS. REIGNT)' and shows a similar pattern. A bracket groups these two staves. To the right of the staves, the text 'HUSBAND AND WIFE: IT'S THE' is written. Below the staves, another line of music shows a repeating pattern: DB, AB, DB, AB, DB, AB, DB, GB. A small box with the number '1' is placed above the first note of this pattern.

SAME THING EV'-RY SUN-DAY MORNING, EV'-RY SUN-DAY MORNING IT'S THE SAME...

WIFE: AED HAVE

Db Ab B^m G^b

BEEN HERE ON TIME, BUT IT'S FINE, I CAN HANDLE IT!

Db Ab B^m G^b

HUSBAND: I COULD ENTER YOUR GATES IF MY WIFE WEREN'T SO IRRI-TA-TING!

Db Ab Db Ab Db G^b Ab

BOTH: EV'RY-SUN-DAY IT'S THE SAME!

WELL-DRESSED, OBVIOUSLY SELF-IMPORTANT WOMAN SWARV-WADDLES DOWN

THE AISLE TO HER SEAT IN THE CONGREGATION.....

2 Eb B^b E^b Ab B^b E^b B^b E^b Ab B^b

WELL-DRESSED WOMAN: IT'S THE

E^b B^b E^b B^b E^b B^b E^b Ab

SOMETHING EV'RY SUN-DAY MORNING, EV'RY SUN-DAY I'M SO GLAD I CAME!

NC E^b B^b/D C^m Ab E^b B^b C^m Ab

ONCE A- GAIN I LOOK THE BEST! I CAN'T BE-LIEVE SHE WORE THAT DRESS!

2

E♭ B♭ E♭ B♭ E♭ A♭ B♭

EV'RY SUNDAY IT'S THE SAME...

LIGHT UP ON YOUNG MAN STANDING IN CONGREGATION....

3

E♭ B♭/D Cm B♭ E♭ B♭/D E♭/C B♭

YOUNG MAN: IT'S THE SAME THING EV'RY SUN- DAY morn-ING, EV'RY

E♭ B♭/D E♭/C A♭maj7 E♭ B♭ Cm A♭

RALLENTANDO - - - - - *(slur) A TEMPO*

SUN-DAY morn-ING IT'S THE SAME.... I CAME IN WITH A SMILE, BUT ALL THE WHILE...

E♭ B♭ Cm A♭ E♭ B♭/E♭

I FEEL SO ma-NY MILES A-WAY

A♭/E♭ B♭/E♭ E♭ Fm/E♭ E♭ F/D

EV'RY SUN-DAY IT'S THE SAME.

4

Gm7
ENSEMBLE

Cm

Ab

E^bE^b/D

F C Dm B^b F C

WOMAN: WHY MUST [SHE] DWELL ON MY FAULTS, JUST TO AS GRIEVE ME?

ALL: EV'RY SUN-DAY IT'S THE

F Gm7/F F Em7 6 Am7 Dm

6 ENSEMBLE

SAME!

ALL: WE NEED A TOUCH FROM YOU, OUR

B^b F F/E Am7 Dm

FATHER UP A-BOVE.

REACH TO OUR HURT-ING HEARTS, AND

B^b Csus C Dsus D

HEAL THEM BY YOUR LOVE

WE NEED YOUR LOVE!

GREAT ROLL

IT'S THE

7 SLOWER "KICK-STEP" TEMPO

G D G D G D C

SAME THING EV'-RY SUN-DAY MORNING, AS WE GA-THER IN THIS PLACE —

CUR LIVES ARE

G D Em C

CHANGED BY YOUR GRACE, AS WE LOOK UP-ON YOUR FACE, AND WE'RE A-

G D Em C G D Em C

MIZED BY YOUR LOVE THAT O-VER TAKES US FROM A-BOVE, AS WE COME IN-TO YOUR PRESENCE-
 WELL-DRESSED ADAM AND EVE: EV'-RY SUN-

HUSBAND, WIFE, SON, YOUNG MAN: WE ARE

G D Em C G D

— DAY! — EV'-RY SUN — DAY!

CHANGED BY YOUR GRACE, AS WE LOOK UP-ON YOUR FACE, AND WE'RE A-MIZED BY YOUR LOVE THAT O-VER

Em C 8 G D Em C

WIFE: WE ARE CHANGED!

EV'-RY SUN DAY!

WELL-DRESSED ADAM: EV'-RY SUN

TAKES US FROM A-BOVE, AS WE COME IN- TO YOUR PRE-SENCE, KIDS: EV'-RY SUN —

YOUNG MAN: WE ARE CHANGED BY YOUR GRACE, AS WE LOOK UP-ON YOUR FACE, AND WE'RE A-

G D Em C G D
 BY YOUR GRACE!
 DAY! EV'-RY SUN- DAY!
 HUSBAND: WE ARE CHANGED BY YOUR GRACE, AS WE
 DAY!
 KIDS: EV'-RY SUN- DAY!
 MAZED BY YOUR LOVE THAT O-VER TAKES US FROM A-BOVE, AS WE COME IN- TO YOUR PRE-

Em (Wife) C G D Em C
 (Wife) BY YOUR LOVE- FOR- US! — AS WE COME
 EV'-RY SUN- DAY! EV'-RY SUN
 (Husband) EV'-RY SUN- DAY! EV'-RY SUN
 LOOK UP ON YOUR FACE, AND WE'RE A-MAZED BY YOUR LOVE THAT O-VER TAKES US FROM A-BOVE, AS WE
 (Boss) EV'-RY SUN- DAY! EV'-RY SUN
 (Young man) EV'-RY SUN- DAY! EV'-RY SUN
 -SENCE! EV'-RY SUN- DAY! EV'-RY SUN

G D Em C G D Em C

(WIFE) 

— IN-TO YOUR PRE-SENCE — EV'RY SUN- DAY!

(WIFE) 

— DAY! EV'RY SUN- DAY! EV'RY SUN-

(HUSBAND) 

COME IN- TO YOUR PRE-SENCE — EV'RY SUN- DAY!

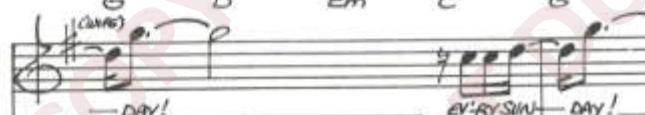
(HUSBAND) 

— DAY! (Young man) EV'RY SUN- DAY! THOUGH WE TRY TO IS-ADORE! — EV'RY SUN- (if) DAY!

(HUSBAND) 

— DAY! EV'RY SUN- DAY! EV'RY SUN-

G D Em C G D Em C

(WIFE) 

— DAY! EV'RY SUN- DAY! EV'RY SUN-

(WIFE) 

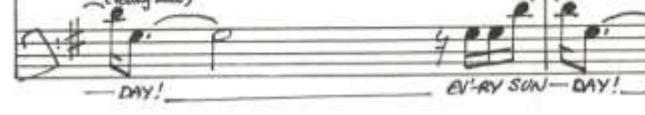
— DAY! THOUGH MY CLOTHES ARE D-OR! — EV'RY SUN- DAY!

(HUSBAND) 

— DAY! EV'RY SUN- DAY! EV'RY SUN-

(HUSBAND) 

— DAY! (Young man) EV'RY SUN- DAY!

(HUSBAND) 

— DAY! EV'RY SUN- DAY! THOUGH I HOLD TO MY AIN! — EV'RY SUN-

G D Em C G D N.C.

DAY! THOUGH WE GROW AND COMPLAIN! EV'RYSUN-DAV!
 YOU'RE THE SAME!

DAY!
 EV'RYSUN DAY!
 YOU'RE THE SAME!

DAY! THOUGH WE GROW AND COMPLAIN! EV'RYSUN DAY!
 YOU'RE THE SAME!

DAY!
 EV'RYSUN DAY!
 YOU'RE THE SAME!

DAY!
 EV'RYSUN DAY!
 YOU'RE THE SAME!

DAY!
 EV'RYSUN DAY!
 YOU'RE THE SAME!

10 G D Em C G D Em C (Accordina)

YOU'RE THE SAME!
 YOU'RE THE SAME!

CRED. ERNEST.

LIGHTS OUT ON "FAMILY", "CONGREGATION",
 LIGHTS UP ON STAGE.

"We are a Family"

Words & Music by DAVID HOLSINGER

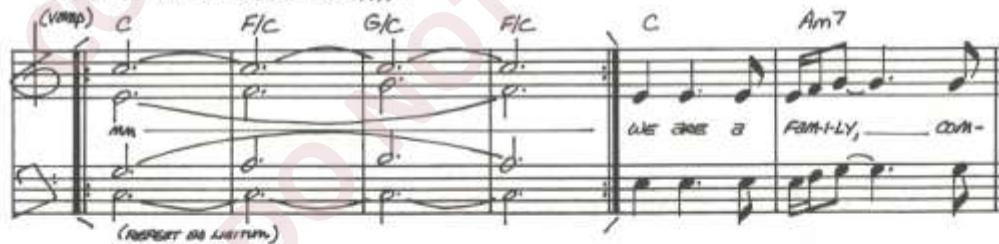
WORSHIP LEADER "PATTER": (AS IF JUST COMPLETING THE SINGING OF "ENTER HIS GATES")
"...WELL, AMEN!... PRAISE GOD!... IT IS GOOD TO ENTER HIS GATES WITH
JOYFUL AND THANKFUL ALLELUIAS!... AMEN!... VISITORS, WE'RE REAL HAPPY
THAT YOU HAVE COME TO WORSHIP WITH US TODAY.. CAN I HEAR AN AMEN FROM



THE CHOIR?!?... (AMEN! ETC!)... IF YOU'RE A VISITOR, WON'T YOU JUST HOLD UP
YOUR HAND... HALLELUJAH... WELL, THERE YOU GO... WELCOME SISTER... AND
A COUPLE IN THE BACK... MY, MY, THERE'S VISITORS ALL OVER... AMEN! PRAISE
GOD!...



...WELCOME TO OUR FAMILY HERE AT
HOMETOWN CHURCH... WE SURE HOPE YOU'LL COME
BACK... AMEN!... CHURCH, LET'S SING A FAMILY
SONG TO THESE GOOD FOLKS!..."



(VAMP) (REPEAT AS NEEDED)

Dm7 G7 Dm7 G7 F C/E Dm7 C Dm C/E

CH-IST LOVES HIS CHURCH

MIT-TED IN UN-ITY, TO LOVE ONE AN-OTHER AS CH-IST LOVES HIS CHURCH, YES AND

F G7 C Am7 Dm7 G7

WE BRE- EX- HORT-ED TO LOVE ONE AN-OTHER, TO LIFT UP OUR BRO-THER WITH

C Dm7 C/E F G7 C Am7

WORDS THAT GIVE LIFE. SPEAK WITH COM-PAS-SION, BE KIND TO AN-OTHER, FOR

Dm7 G7 Dm C/E Dm G C Ab

2

Db

GIV-ING EACH O-TH-ER AS CHRIST FOR-GAVE YOU. WE BRE- A

B^bm7 E^bm7 A^b7 E^bm7 A^b7

FAMILY — COM- MIT-TED — IN UNI-TY — TO LOVE ONE BROTHER AS

LIGHTS COME UP ON FAMILY,
WIFE IS VERY FIDGETY, COMPLAINING:

G^b D/F E^bm7 D^b E^bm D/F 3 G^b A^b D^b

CHRIST LOVES HIS CHURCH —

(CHORAL PART)
(Soprano)
(Choirium Hymns, Various Styles)
(Subj.)

WHAT THE PASTOR IS DOING!"

HUSBAND: "WHAT DOES IT MATTER WHAT THE PASTOR IS
DOING DURING WORSHIP?..."

B^bm7 E^bm7 A^b7 D^b E^bm7 D/F

WIFE: "WELL...WELL...IT'S JUST WE ALWAYS SIT UP FRONT! EVERYONE KNOWS THOSE ARE OUR SEATS! MY GOODNESS, PEOPLE WILL THINK WE'RE BACKSLIDDEN! I CAN HEAR NOW "LOOK AT THAT, THE CAMPBELLS ARE PRACTICALLY ON THE BACK ROW! THEY'RE PROBABLY HAVING MARITAL PROBLEMS!"....DO YOU WANT PEOPLE TO THINK THERE'S



SOMETHING WRONG WITH OUR MARRIAGE?...."

HUSBAND: "THEY WOULDN'T BE THE FIRST ONES, I'M SURE!..."

WIFE: "AND JUST WHAT IS THAT SUPPOSED TO MEAN?..."



HUSBAND: "NOTHING DEAR.... LET'S JUST SING?..."

Handwritten musical score for the first part of the dialogue. The score consists of two staves of music. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The key signature changes are indicated by a circle with a sharp for G major and a circle with a flat for C major. The time signature is common time (indicated by a 'C'). The music is in 2/4 time. The first staff starts with a Bm7 chord, followed by Em7, A7, Em7, and A7. The lyrics are: "NOTH-ER — AS", "FAMILY — COM- MIT-TED — IN", "UN-I-TY — TO", "LOVE ONE — B-", and "NOTH-ER — AS". The second staff continues with the lyrics: "MIT-TED — UN-I-TY — LOVE —", "LOVE —", and "LOVE —". The dynamics are marked with 'p' (piano) and 'f' (forte). The first staff ends with a bass line note 'B'.

WIFE: "THERE YOU GO AGAIN, CHANGING
THE SUBJECT! I JUST CAN'T
BELIEVE THAT YOU..."

HUSBAND: "DEAR! SING!..."

(THE KIDS REACT TO DIALOGUE, ADDING SMALL
AB. LINE AS APPROPRIATE..)
THE COUPLE BEGINS TO SING, STILL VISIBLY
IRRITATED WITH ONE ANOTHER

Handwritten musical score for the second part of the dialogue, starting at measure 5. The score consists of two staves of music. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). The key signature changes are indicated by a circle with a sharp for G major and a circle with a flat for C major. The time signature is common time (indicated by a 'C'). The music is in 2/4 time. The first staff starts with a G chord, followed by D/F# (Em7), and then a D chord. The lyrics are: "CHRIST LOVES HIS CHURCH! —", "WE ARE EX- HORT-ED TO LOVE ONE — B-", and "WE ARE EX- HORT-ED TO LOVE ONE — B-". The second staff continues with the lyrics: "CHRIST LOVES HIS CHURCH! —", "WE ARE EX- HORT-ED TO LOVE ONE — B-", and "WE ARE EX- HORT-ED TO LOVE ONE — B-". The dynamics are marked with 'f' (forte) and 'p' (piano). The first staff ends with a bass line note 'B'.

Bm7 Em7 A7 D Em D/F#

ANOTH-ER, TO LIFT UP A BROTHER WITH WORDS THAT GIVE LIFE.
BROTHER,

G A7 D Bm7 Em7

SPAK WITH COMPASSION BE KIND TO A- ANOTH-ER, FOR- GIV- ING EACH

... AS THE SONG CONTINUES, THE LORNS BRING CONVICTION. THEY (HUSBAND AND WIFE) STOP

A7 G D/F# A/E D Em D/F# 6 G A7

OTH-ER AS CHRIST FOR-GAVE YOU BE HUMBLE AND GENTLE, BE

SINGING AND LOOK AT EACH OTHER... THEY ARE EMBARRASSED, BUT TRULY

D Bm7 Em7 A7 D Em7

PATIENT AND CARING, BE FILLED TO THE FULLNESS OF
MEASURE WITH THE FULLNESS OF

SORRY, THEY BEGIN SINGING AGAIN... THIS TIME WITH AN UNDERSTANDING OF WHAT THE SONG SAYS...

D/F# G A7 D Bm7

600-YRS. — BNS
GOD...
FILLED WITH THE SPIRIT OF
GOD'S FULL A-ANNOUNCING, WE

HUSBAND: "HONEY, I'M SORRY. I'M NOT BEING
7
VERY SENSITIVE. AND I'M NOT SETTING A

Em7 A7 D Em7/D

STAND ES- TAB-LISHED IN
(INSTRUMENTAL)
LOVE.

VERY GOOD EXAMPLE EITHER. WILL YOU FORGIVE ME?..."
WIFE: "YES, I FORGIVE YOU AND I'M SORRY I'VE BEEN SO SILLY....

F#m/C# C Em7/B Eb/Bb F/A

WILL YOU FORGIVE ME?...

AH

E/G Cm/G E/B/G F Gm F/A

BE HUM-BLE AND GENTLE, BE PATIENT AND...

AH

VERY CHANGED HEART AND ATTITUDE....

Dm7 Gm7 C7 F Gm F/A

CARING, BE FILLED TO WHOLE MEASURE WITH THE FULLNESS OF GOD...

AH

8b C7 F Dm7 Gm7

FILLED WITH THE SPIRIT OF GOD'S FUL A MONTING, WE STAND ES-

C7 F Gm F/A Gm F ROLL - - - 9 BROADEN 8b C7

(WORSHIP LEADERS/TEA VISION)

TAB-LISHED IN LOVE.

FILLED WITH THE SPIRIT OF

F Dm7 Bb/G ROLL
C B/G D C/E
 GOD'S FULL ANOINT-ING, WE STAND ES- TAB-LISHED IN
 GOD'S FULL ANOINT-ING, WE STAND ES- TAB-LISHED IN
 GOD'S FULL ANOINT-ING, WE STAND ES- TAB-LISHED IN
 GOD'S FULL ANOINT-ING, WE STAND ES- TAB-LISHED IN

A TEMPO

Bb/F *F* *Bb/F* *F*

WORSHIP LEDGER : (AFTER "CONDUCTING" END OF SONG, LEADS APPLAUSE) "... HALLELUAH!.. IT IS GOOD TO BE A PART OF

THE FAMILY OF GOD, ISN'T IT?
... AMEN! ... IN PSALMS 149:3,

THE SCRIPTURE SAYS TO "HALAL" HIM
IN THE DANCE... "HALAL" MEANS TO MAKE A SHOW, BE CLAMOROUSLY FOOLISH;
TO BOAST, RAVE; TO CELEBRATE, TO REJOICE!... KING DAVID WAS SO MOVED

(WORSHIP LEADER CONT.) OF GOD THAT HE "HALALED", DANCED, THROUGH THE STREETS. THAT WAS



QUITE A STORY IN SECOND SAMUEL: SIX!... AMEN! LET US BE MOVED BY GOD TO DANCE
AND CELEBRATE BEFORE HIM THIS
MORNING!... IF YOU FEEL A
LITTLE INHIBITED, JUST BOUNCE
UP AND DOWN, AMEN!.. OR



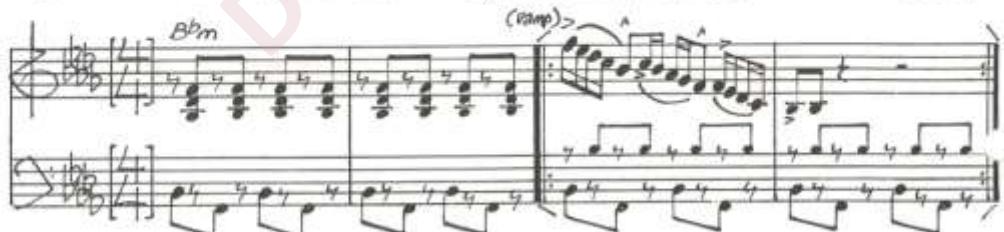
"EVERY SUNDAY" / SCENE TWO

"Dance, O Daughters of Zion"

Words by MIMI RIBBLE

Music by MIMI RIBBLE and DAVID HOLSINGER

DO THE "DAVID SHUFFLE", LIKE THIS (HE DOES IT), HALLELUJAH! AMEN!... COME ON! LET'S CELEBRATE!.."



1

Bbm Ebm F Bbm Ab Bbm F

DANCE, O DAUGHTERS OF ZI-ON!
DANCE, YE WARRIORS OF JU-DAH'S AR-MY!

Bbm Cb F Bbm

DANCE, O CHILDREN OF IS-RA-EL DANCE BEFORE THE LORD
WITH ALL YOUR MIGHT!

The musical score consists of two staves of music. The top staff is in common time (indicated by 'C') and features a treble clef. The bottom staff is in common time and features a bass clef. The music is divided into measures by vertical bar lines. The first measure starts with a Bbm chord. The second measure starts with an E7m chord. The third measure starts with an F chord. The fourth measure starts with a Bbm chord. The lyrics 'DANCE, O DAUGHTERS OF ZION!' are written in the first measure, and 'DANCE, YE WARRIORS OF JEHovah'S ARMY!' are written in the third measure. The music concludes with an F chord.

8m *3* Ebm *3* F *3* Bbm

DANCE, O CHILDREN OF ISRAEL DANCE BEFORE THE LORD WITH ALL YOUR MIGHT! FOR

2

6b 3 6b Ab Em Bm
GOD IN-HA-BITS THE PRAFSES, THE PRAFSES OF HIS PRO-
PLE! WITH

6b 3 6b Em Bm/Ab Afc Bm Em Bm/Ab Afc Bm Em
POWER AND MIGHT HE IS MANIFEST TO DIE SORRY THE WORKS, DESTROY THE WORKS, DESTROY

F G/F F N.C.

111 B-flat major 3/4 time
A-flat major 2/4 time
THE WORKS OF

3

3 Bm 3 Em 3

SOP: DANCE, O DAUGHTERS OF DANCE, O DAUGHTERS OF

ALTO: DANCE, O DAUGHTERS OF ZI-ON!

F# Bm A Bm F# Bm C

ZI—ON AND JU-DAH'S AR-MY! DANCE, O CHILDREN OF IS-RA-EL! — DANCE

DANCE, YE WARRIORS OF JU-DAH'S AR-MY! DANCE, O CHILDREN OF IS-RA-EL! — DANCE

(F#) Bm G 4 Cm Fm

BE-FOR-E THE LORD WITH ALL YOUR MIGHT! DANCE, O DAUGHTERS OF DANCE, O DAUGHTERS OF

BE-FOR-E THE LORD WITH ALL YOUR MIGHT! DANCE, O DAUGHTERS OF ZI-ON!

BE-FOR-E THE LORD WITH ALL YOUR MIGHT! DANCE, O DAUGHTERS OF DANCE, O DAUGHTERS OF

BE-FOR-E THE LORD WITH ALL YOUR MIGHT! DANCE, O DAUGHTERS OF ZI-ON!

G Cm Bb Cm G Cm 3 Db G 3

ZI—ON AND JU-DAH'S AR-MY! DANCE, O CHILDREN OF IS-RA-EL — DANCE

DANCE, YE WARRIORS OF JU-DAH'S AR-MY! DANCE, O CHILDREN OF IS-RA-EL — DANCE

ZI—ON AND JU-DAH'S AR-MY! DANCE, O CHILDREN OF IS-RA-EL — DANCE

DANCE, YE WARRIORS OF JU-DAH'S AR-MY! DANCE, O CHILDREN OF IS-RA-EL — DANCE

(G) Cm 5 Ab Eb

BE BEFORE THE LORD WITH ALL YOUR MIGHT! — FOR GOD IN-HABITS THE PRE-SES THE

(LIGHTS ON STAGE SLOWLY BEGIN TO DIM AND LIGHTS ON MR. AND MRS. DAVID... IN "CONGREGATION" BEGIN TO COME UP... AUDIENCE FOCUS IS DRAWN

Bb Fm7 Cm Ab Eb

PRE-SES OF HIS PEO- PLE WITH PEOPLE AND MIGHT HE IS MANI-FEST TO DE-

TO "CONGREGATION COUPLE") MRS. DAVID JUST STARES AROUND WHILE HER HUSBAND, MR. DAVID, BEGINS TO DANCE BEFORE THE LORD; TIMIDLY AT FIRST, THEN

Fm Cm/Eb B7/D Cm Fm Cm/Eb B7/D Cm Fm Cm B7/D Cm G A/E

STROY THE WORKS, DESTROY THE WORKS, DESTROY THE WORKS OF

WITH FULL EXUBERANCE OUT IN THE AISLE AND TOWARD THE STAGE

MRS. DAVID: "OH MY WORD!... WILL
YOU LOOK AT HIM!... DAVID!...
COME BACK HERE THIS MINUTE!
I HAVE NEVER SEEN SO....

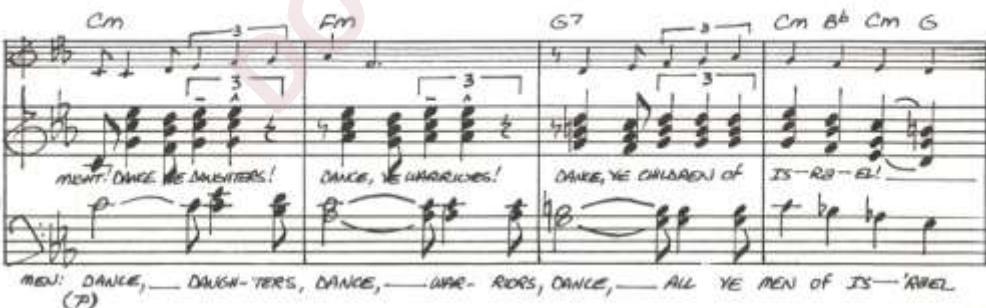
6 (ENSEMBLE: DECRES.) [PLATFORM GROUPS LOOK AS ANIMATED, BUT
SHOULD REACT TO "BALCONY" STATUS...]



MRS. DAVID (CONT.): ...OH MY!... YOU STOP THAT." [TO PERSON NEXT TO HER] "HE'S
USUALLY NOT LIKE THIS... HE HASN'T BEEN WELL... NOT
WELL AT ALL...!" [LOOKS OVER TO DISCOVER THAT WOMAN
TO WHOM SHE HAS BEEN TALKING IS ALSO DANCING ENTHUSIASTICALLY...
...DOES "SLOW BURN" DOUBLE-TAKE TO AUDIENCE...]



(FROM THE "BALCONY" AREA, LIGHTS UP ON MICHAL, KING DAVID'S WIFE, [IN
PERIOD DRESS] WATCHING MR. DAVID/KING DAVID DANCE ABOUT THE STAGE...)



(DIALOGUE IN QUICK SUCCESSION)

MICHAL: "I CAN'T BELIEVE THIS!..."

MRS. DAVID: "I CAN'T BELIEVE THIS!..."

MICHAL: "I SHOULD'A LISTENED TO MY MOTHER!..."

MRS. DAVID: "I SHOULD'A LISTENED TO MY MOTHER!..."

MICHAL: "SHE SAID YOU WERE NUTS!..."

MRS. DAVID: "SHE SAID YOU WERE NUTS!..."

MICHAL: "DAVID! CUT THAT OUT!"

MRS. DAVID: "Oooo... I'M SO EMBARRASSED!..."

MICHAL: [TO MRS. DAVID] "YOU'RE EMBARRASSED?... LOOK SWEETIE,
YOUR HUSBAND'S JUST A USED-CAR SALESMAN. MINE IS THE KING!...
YOU WANNA TALK EMBARRASSED!... OY VEY!..."

"Michal's Song"

Words and Music by MIMI RIBBLE

Handwritten musical score for "Michal's Song" in common time. The key signature is C major (no sharps or flats). The melody is in soprano range. The lyrics are: "MICHAL: LOOK AT HIM O-VER THERE! — THAT'S NOT WHAT THE KING SHOULD WEAR! HE'S". The chords indicated are Dm, C/A, Dm, C/A, Dm, C/A, Dm, C/A.

Handwritten musical score for "Michal's Song" in common time. The key signature is C major (no sharps or flats). The melody is in soprano range. The lyrics are: "ACTING LIKE A FOOL; YES, JUST LIKE A FOOL! LOOK AT DAVID O-VER THERE!". The chords indicated are Dm, C, Bb, Gm, A, Bb, A.

Handwritten musical score for "Michal's Song" in common time. The key signature is C major (no sharps or flats). The melody is in soprano range. The lyrics are: "DANCING IN HIS UN-VER-WEAR!". The chords indicated are Bb, A, Bb, A.

Handwritten musical score for "Michal's Song" in common time. The key signature is C major (no sharps or flats). The melody is in soprano range. The lyrics are: "DANCING IN HIS UN-VER-WEAR! HE'S". The chords indicated are A (acc.), Dm, C/A, Dm, E7sus4, Dm, C/A, Dm, E7sus4.

1

Dm C/A Dm C/A Dm C/A

TA-KEN OFF HIS BEAU-TI-FUL CLOTHES! I'O SAY HE'S QUITE IN-DIS-

Dm C/A Dm C Bb Gm A Bb

POSED! THERE ON THE GROUND LIES HIS RE-GAL CROWN, WHILE LEANING AND SPINNING HE

A Bb A Bb A Bb A Bb

GOES!

A (N.C.) A (N.C.) Dm C/A Dm E/A

WITH MOST OF HIS BO-DY EX-POSED!

GREAT RITARD.

2 SLOWLY, FREELY ("WHINNINGLY YIDDISH")

Dm C/A Dm G/E Dm/F Gm Dm

WHEN YOU GO TO PRAYER, NEVER ACT THAT WAY — YOU

A A/E Dm (N.C.) Gm Gm/D

MUST BE QUI-ET AS A MOUSE. DON'T MOVE A-ROUND, DON'T

Dm Dm/A E A (N.C.) Gm Gm/D

MAKE A SOUND, FOR JE-HO-VAH'S IN HIS HOUSE - ! YOU CLOSE YOUR EYES - AND

Dm Dm/A A Dm D/F#

BREATHE SOFT SIGH-S, — YOUR HANDS YOU REVER-ENT-LY FOLD — .

3 VERY RUBATO
"MUCH!" Gm Dm E

MOVE-MENT IN THE "SOY-VISS", ONLY MAKES GOD "NOY-VISS" FOR JE-HO-VAH IS (SERVING)

E A A, A Bb A Bb A RIT. "OAH!"

"ALA YIDDISH VOCALISE"
VE- RY, VE- RY, — OLD —

MICHAL: "OH MY, DOESN'T THE KING LOOK DISTINGUISHED TODAY! ... DISROBING IN THE SIGHT OF SLAVE GIRLS AND SERVANTS! JUST LIKE ANY VULGAR FELLOW WOULD! YOU ARE AN EMBARRASSMENT TO ME AND MY FATHER'S HOUSE! COME IN AND ACT LIKE THE KING YOU WERE CHOSEN TO BE!..."

KING DAVID (MR DAVID) : "I AM DANCING FOR THE LORD WHO CHOSE ME AS KING OVER ISRAEL, NOT YOUR FATHER OR ANYONE FROM THIS HOUSE! I WILL CELEBRATE BEFORE

CHORUS (UP TO END OF KING CARLOS' BIMBOQUE)

Ebm D7/Bb Em Ab

THE LORD! I WILL ACT
EVEN MORE UNDIGNIFIED THAN
THIS AND EVEN BE HUMILIATED
IN MY OWN EYES, BUT THE
SLAVE GIRLS YOU SPOKE OF
WILL HOLD ME IN HONOR!..."

5 (n.c.)

E^b_m D^b/B^b E^b_m D^b/B^b E^b_m D^b/B^b

WHAT WILL PEOPLE THINK OF ME? I'VE AN IMAGE TO MAINTAIN YOU

$E^b m$ D^b/B^b $E^b m$ D^b C^b $A^b m$
SEE! — I'M THE WIFE OF THE KING! WHAT DIS-GRACE THIS WILL BRING! OH

B^b C^b B^b C^b B^b
WHAT IF MY FRIENDS SHOULD SEE!

C^b B^b C^b B^b B^b B^b (N.C.)
WHAT'LL THEY THINK OF

$E^b m$ D^b/B^b
ME!
 $E^b m$ (N.C.) 6 $C m$ B^b/G $C m$ (N.C.)

Cm Bb/G Cm Bb/G Cm Bb/G Cm Bb/G

LOOK AT HIM O-VER THERE! THAT'S NOT WHAT A KING SHOULD WEAR! HE'S

CHOIR: WHERE? OH MY!

Cm Bb Ab Fm G Ab G Ab

MRS. DAVID: YES, JUST LIKE A FOOL!

MRS. DAVID: LOOK AT

ACTING LIKE A FOOL!

LOOK AT DA-VID O-VER THERE!

DA-VID O-VER, ALARM.

G Ab B (N.C.)

MRS. DAVID: DA-VID O-VER THERE!

MICHAL: ALLARS. — DIE! A TEMPO

CHOIR: DA-VID O-VER THERE! (mp) HE'S

THERE!

7

MICHAEL: "HE'S LEAPING
AND SPINNING!..."

"HE'S SKIPPING
AROUND AND AROUND!.."

G *Ab/G*

DANCING, HE'S DANCING, HE'S

(Tempo) 120 BPM

"OH VEY! HE'S JUMPING
AND JIVING!..."

"...HE'S RUNNING THROUGH
TROOPS AND LEAVING
WALLS!"

A/G B/G WALLS!..

DANCING, HE'S DANCING, HE'S DANCING, HE'S DANCING

"HE'S EVEN WAVING A TAMBOUR-:-:-:-:-INE!"

Handwritten musical score for 'Dancing Queen' on a 5-line staff. The score includes lyrics 'DANCING', dynamic markings like 'f', and a tempo marking '♩ = 120'.

(n, e)

B ALA TEMPO **II**

(N.C.)

B ALA TEMAO I

Gm Cm Gm Cm

IN HIS UN- DER- WEAR!

IN HIS UN- DER- WEAR!

IN HIS UN- DER- WEAR!

LIGHT OUT ON MICHAL

6m D7

Gm

IN HIS UN- DER

WE'RE!

WE'RE!

ANS.

Gm G G

C G C D7 G (N.C.)

(vamp)

Cm B7/G Cm B7/G

mf > mp

(REPEAT AD LIBITUM)

MRS. DAVID: "MICHAL'S HEART WAS SO HARD...
OH MY GODDESS, I REMEMBER
NOW. MICHAL WAS BARREN HER
WHOLE LIFE... O LORD, WILL YOU
FORGIVE ME? PLEASE LET MY
LIFE BE FRUITFUL FOR YOU...."
(SHE RAISES HER HANDS AND
LOOKS TO HEAVEN....)

"Dance, O Daughters of Zion" Reprise

9 (WOR. LEADER + PLATFORM)

Cm Fm G7 Cm Bb Cm G

DANCE, O DAUGHTERS OF ZI-ON! DANCE, YE WARRIORS OF JU-DAH'S AR-MY!

mf - GARD. CRESCE....

(... AS THE ACTION ON THE PLATFORM BEGINS TO BUILD,
MRS. DAVID OPENS HER EYES LOOKS ABOUT HER....)

Cm D6 G7 C A

DANCE, O CHILDREN OF IS-RA-EL! - DANCE BE-FOR THE LORD WITH ALL YOUR MIGHT!

... BRINGS HER HANDS DOWN... SHE BEGINS TO HOP A BIT... TENTATIVELY

Dm Gm A Dm C Dm A

DANCE, O DAUGHTERS OF ZI-ON! DANCE, YE WARRIORS OF JU-DAH'S AR-MY!

(f)

DOES A KICK OR TWO... AND FINALLY... SIMPLY SHRUGGING OFF HER HESITANCY....

Dm E6 A7 Dm B/D#

DANCE, O CHILDREN OF IS-RA-EL! - DANCE BE-FOR THE LORD WITH ALL YOUR MIGHT!

WOR. LEADER: (shout) "TAKE UP YOUR TIMBOURINES!"

“Take Up Your Tambourine!”

Words & Music by WARREN HASTINGS



.... MRS DAVID BREAK FORTH IN ABANDONED DANCING BEFORE THE LORD!...)

Em *87* *87*
TAKE UP YOUR TAMBOURINE AND DANCE WITH JOY!

(LIGHTING / SCENE SHIFT TO PLATFORM AREA)

Em E Am Em *87*
DANCE WITH JOY! COME LET US GO UP TO THE LOOK OUR GOD! TAKE UP YOUR TAMBOURINE AND

12 Fm C7
Em 87 Em (N.C.)
DANCE WITH JOY! TAKE UP YOUR TAMBOURINE AND DANCE WITH JOY!
TAKE UP YOUR TAMBOURINE AND DANCE WITH JOY!

C7 **Fm** **F**

TAKE UP YOUR TROUBLES AND DANCE WITH JOY!

COME LET US GO UP TO THE HILL

COME LET US GO UP TO THE HILL

Bbm Fm C7 Fm C7 Fm C7 Fm C7

LORD, OUR GOD, TAKE UP YOUR TUMBOURINE AND DANCE WITH JOY! COME ON, AND

LORD, OUR GOD, TAKE UP YOUR TUMBOURINE AND DANCE WITH JOY!

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The score includes lyrics and chords (Fm, C7, C7) for each section. The lyrics are: "TAKE UP - YOUR TOMB-DRIVE END", "DANCE WITH JOY", and "TAKE UP - YOUR TOMB-DRIVE END". The score is written on three staves with various musical markings and dynamics.

Fm F Bbm

DANCE WITH JOY!

COME LET US GO UP TO THE LORD OUR GOD!

DANCE WITH JOY!

COME LET US GO UP TO THE LORD, OUR GOD! TAKE

Fm C7 Fm C7 Fm Fm C7

TAKE UP YOUR TAMBORINES AND DANCE WITH JOY! COME ON, BAND!

TAKE UP YOUR TAMBORINES AND DANCE WITH JOY!

TAKE UP YOUR TAMBORINES AND DANCE WITH JOY!

TAKE UP YOUR TAMBORINES AND DANCE WITH JOY!

Fm C7 Fm Fm C7 Fm

DANCE WITH JOY!

TAKE UP YOUR TAMBORINES AND DANCE, AROUND YOU!

DANCE WITH JOY!

TAKE UP YOUR TAMBORINES AND DANCE,

C7

Fm B^bm Fm B^bm Fm D^b Eb Fm

joy! joy! joy!

WORSHIP LEADER: "HALLELUJAH!"

APPLAUSE FROM PARTICIPANTS

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DO NOT DUPLICATE

61

"EVERY SUNDAY" SCENE THREE

"Offer Up a Song of Praise"

Words & Music by MIMI RIBBLE

WORSHIP LEADER: "PRAISE THE LORD! ... WHEN!... ISN'T IT GOOD TO DANCE BEFORE THE LORD?!? INDEED, HE IS ABLE TO TURN OUR MOURNING INTO DANCING! AMEN? AMEN!.... WELL, BROTHERS AND SISTERS, LET'S BE SEATED FOR JUST A MINUTE ... I BELIEVE THAT OUR MUSIC DEPARTMENT - THE CHOIR, ORCHESTRA, BAND, DANCERS HAVE A SPECIAL PRESENTATION FOR US AT THIS TIME...."

("MUSIC DIRECTOR/BAND LEADER" KICKS OFF MUSIC IN "BLUES SWING BAND" STYLE!...)

Handwritten musical score for three staves: Ensemble, Alto, and Bass. The score consists of three staves, each with a key signature of B-flat major (two flats) and a common time signature. The Ensemble staff (top) starts with a Fm7 chord, followed by a Gm7/Bb chord, an A7sus4/Bb chord, a Gm7/Bb chord, a D9 chord (with a (D-9) label), an Eb chord, and an Fm7 chord. The Alto staff (middle) starts with an E7sus4/Bb chord, followed by an A7sus4/Bb chord, a B7Ab chord, an A7sus4/Bb chord, a B7/G chord, a Gm7 chord, an Fm7 chord, a B7/G chord, an A7sus4/Bb chord, and an A7sus4/Bb chord. The Bass staff (bottom) starts with an A7sus4/Bb chord, followed by an Fm7 chord, a Cm7/G chord, an Fm7/Ab chord, an Fm7 chord, and an (N.C.) label. The score is marked with a large red "COPYRIGHTED" watermark.

$E^b\text{maj7}$ $F\text{m7}$ $C\text{maj7/G}$ $F^{\text{maj7}}/\text{Ab}$ P^{7}/Cb (N.C.) $E^b\text{maj7}$ $F\text{m7}$ $C\text{maj7/G}$ $F\text{m7}$ B^b7 E^b

JAZZ WALTZ E^b B^b/G A^b
 (N.C.)
 BASS:

$F^{\text{maj7}}/\text{Bb}$ E^b (continues) B^b/G A^b $F^{\text{maj7}}/\text{Bb}$ E^b
 CHORAL: SONG OF PRAISE \uparrow FOR UP A
 B^b/G A^b $F^{\text{maj7}}/\text{Bb}$ E^b
SONG OF PRAISE \uparrow A SONG OF EX-OL \uparrow TA-NAW! \uparrow OF-FER UP A

B^b/G Ab Fm⁷/B^b Cm

DANCE OF LOVE, — A DANCE OF CELE-E-
TION! — OF — FER UP A

Cm/Bb Abmaj7 Ehs. Ab^b/D^b

MEL-O-DY PLAYED — DOLLY BEFORE THE
KING! —

E^b/Bb B^b Fm⁷/B^b F^b7/Ab Eb

COME — BE — BEFORE THE LORD, BRING — AN OF — FER — ING! —

Fm⁷ B^b/G F^b7/B^b [2] Eb B^b/G

"AIRY POP/JAZZ SOUNDS"
OF — FER UP A

Handwritten musical score for a solo instrument and piano. The score includes five staves of music with corresponding lyrics: "SONG OF PRAISE", "OF FER", "TO HIM A", and "DANCE OF CEL-E-". The lyrics are written below the piano part.

F7/Bb Cm Gm7/Bb A1maj7 E9 Abm7/Bb
 BRA-TION! PLAY YOUR MEL-O-DIES SKILLFUL FOR THE KINGS!


 E7/Ab  Fm7/Bb  F7/Ab 
 COME BEFORE THE LORD, BRING AN OFFER

Handwritten musical score for 'Dance of Love' in 12/8 time. The score includes four staves of music with various markings such as '3', '8b/6', 'Ab', 'F#7/8b', and 'OF — PER UP A DANCE OF LOVE, — A DANCE OF DEL-E-80A-TION!'.



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COME...BE...FORE THE LORD, BRING AN OF PER...ING!

4 A major 7 G minor 7 F minor 7 E major 7

LORD WE HAVE TOLD TO PRAISE YOU IN SONG

SWINGING FIGURES

Abmaj7 Gm7 Fm7 Ebmaj7

EVERY DAY AND FOR OUR WHOLE LIFE LONG! WE

Handwritten musical score for 'Amen' featuring lyrics and chords. The score includes a vocal line with a melodic line, a bass line, and a piano line. The vocal line starts with 'Amen' in A major, moves to G major, then F major, F major with a 9th, and ends in E major. The lyrics are: 'FOUR OUT OUR LOVE AND A DO RA TION!' The bass line consists of eighth-note chords. The piano line includes a bass line and a treble line with eighth-note chords. The score is on a single page with a red background.

Fm⁷/Ab Fm⁷ (N.C.) Eb^{maj7} Fm⁷ Cm⁷/G F0⁷/Ab F0⁷/G (N.C.) Eb^{bmaj7} Fm⁷ Cm⁷/G

Fm⁷ Bb⁷ 5 Eb B^{b7}/G Ab

OF FER UP A SONG OF PRAISE, A SONG OF EX-ILE

Fm⁷/Bb Eb B^{b7}/G Ab

PRAISE, OF FER TO HIM A DANCE OF DEL-E

TION! OF FER UP A DANCE OF LOVE, A DANCE OF DEL-E

Fm⁷/Bb Cm Gm⁷/Bb Ab >Am/G

BOS-TION! OF FER UP A MEL-O-DY, PLAYED FOR THE KING!

BOS-TION!

(Ab/Dh)

E^b/G^b B^b Fm^b/G^b E^b/Ab

COME BEFORE THE LORD, BEING AN OFFER

ING!

(FEATURED VOCALIST WALKS TO MICROPHONE...)

E^b F^b F G^b C^b G^b C^b G^b C^b

(BASS)

(6) Fmaj7 Em7 Dm7 Cmaj7 Fmaj7

VOCAL SOLOIST: LORD, I LOVE TO PRAISE YOU IN SONGS. YOU ARE MY

Em7 Dm7 Cmaj7 Fmaj7 Em7 Dm7

joy, my SAL-VA-TION. EV-’RY DAY AND FOR MY WHOLE LIFE LONG

Cmaj7 Fmaj7 Em7 Dm7 G
 I'LL POUR OUT MY LOVE AND A-DO-RA-TION!

Bb 7 Eb Bb/G
 OF FER UP A
 CHOIR: OF FER UP A SONG OF PRAISE, A

Ab Fm7/Bb Eb Bb/G Amaj7
 SONG OF PRAISE. OF FER TO HIM. A DANCE OF CELE-
 SONG OF EX-UL-TA-TION! OF FER UP A DANCE OF LOVE, A DANCE OF CELE-

F#7/Bb "SCAT-LIKE"

Cm Gm7/Bb Abmaj7

BAD-EE-AA-EE-AA-TION! PLAY- FORTH 3 MEL-O-DIES UN-TO THE
 BRA-TION! OF FER UP A MEL-O-DY PLAYED SKILL-FULLY BE-FOR THE

Abm7/Bb Eb/Bb Bb Fm7/Bb

KING! LET US PLAY, LET US DANCE, LET US SING! COME AND OF-FER YOUR
 KING! COME - BE-FORE THE LORD, BEINK-AN

(TRUMPET SOLOIST AND FEATURED DANCER STEP FORWARD TO CENTER STAGE...)

F#7 Eb Ab/F E7/G Ab/Bb B7/C

PURE OF-FER- ING!

OF FER ING! (SCAT) DO - WHEE!

8 "MALKO'S FEELS" (TR. SOLO / SMOOTH AND LYRIC...)

Fmaj7 Em7 Dm7

Cmaj7 Fmaj7 Em7 3 Dm7

Cmaj7 Fmaj7 Em7 Dm7

AH

Cmaj7 Fmaj7 Em7 Dm7

G 9 Fmaj7 Em7 Dm7

(PLAY BASS SONG "SWING EIGHTS")

"FEATURED SINGER" CHANT IN TONE
SING LOWER NOTES:

DE-BA-DE-BA-DE-DO! BOP! DA-DA-DA-DA-DA-DA-

BA-DA-BA-DA-DA-DO-WAH

Cmaj7 Fmaj7 Em7 Dm7 Cmaj7

DE-DO! BOP! DE-BA-DE-BA-DE-DO! BOP! DO-DO! DO! DA-DEE!

Fmaj7 Em7 Dm7 Cmaj7

HAL-LE-LU, I SING IT! HAL-LE-LO, I DANCE IT! IF YOU GOT A TRUM-PET, PLAY TO THE LORD!

AH
P.
P.
P.

Fmaj7 Em7 Dm7 G

I PRAISE HIM SING-IN' MY SONG! DE-BA-DE-BA-DE-BA-DEE-DOP! DEE-DOP!

P.
DOP!
DOP!

"The Jealousy Trio"

Words & Music by MIMI RIBBLE

10 NEW TEMPO
(N.C.)
> (FTR. HOLD PITCH)

(THE "JEALOUS TRIO", A DANCER, A SINGER, AND A MUSICIAN,
DETACH THEMSELVES FROM THE ENSEMBLE AND
QUICKLY (ALA RIGHTEOUS INDIGNATION) "STOMP"
TO CENTER STAGE TO



Bob!
A
Bob!
A
RHYTHM: Am
G/A
PP
ALL FREEZE

STAND IN CLOSE PROXIMITY - "CASTAWAY" SOLDISTS....)

1 Am Dm⁷

JEALOUS SINGER:
(FEMALE)

JEALOUS DANCER:
(FEMALE)

JEALOUS MUSICIAN:
(MALE)

Am DOES [SHE] ALWAYS SING THE ME-RY BEST PARTS?



Am
(SINGER)

Dm7

Am

(DANCER)

(MUSICIAN)

WHY IS SHE ALWAYS PICKED
TO DANCE?

WHY ARE THE SOLOS ALWAYS

Dm7
(SINGER)

E F E

(DANCER)

(MUSICIAN)

WHY DON'T THEY GIVE ME — A CHANCE?

WHY DON'T THEY GIVE ME — A CHANCE?

WHY DON'T THEY GIVE ME — A CHANCE?

GIVEN TO [HIM?] WHY DON'T THEY GIVE ME — A CHANCE?

WHY DON'T THEY GIVE ME — A CHANCE?

Dm7
(SINGER)

Am

Dm7

(DANCER)

my SING-ING HAS BROUGHT
CROWDS TO THEIR FEET!

THE STUDDED DANCE AT ALL THE
(MUSICIAN) FIN-EST SCHOOLS!

Am (singer)

Dm7

Am

(dancer)

(musician)

Don't think that this is Petty. Jea-Lou-sy!

Don't think that this is Petty. Jea-Lou-sy!

Don't think that this is Petty. Jea-Lou-sy!

I

(singer)

F

E (N.C.) A A

2

Dm7

(dancer)

(musician)

KNOW THAT I'M JUST BETTER THAN ME! SAME!

MY TONES ARE LOUDER AND BRIGHT-

C (singer)

Dm7

Dm7/G

C

(dancer)

I'VE HAD PER-FECT PITCH MOST ALL OF MY LIFE!

ER!

F (DANCER)

C

D⁷

G

(DANCER)

I'VE DANCED FOR SHOWS IN THE THE
(MUSICIAN)

IT'S TRUE!

AND I CAN LEAP

SING TWICE AS HIGH!

A — TRE! IT'S TRUE!

PLAY — TAKE AS HIGH! —

G A^b — A — B^b — B — C — D^b.

EM7

Am

Dm7

(DANCER)

(MUSICIAN)

IT'S TRUE!

PLAY — TAKE AS HIGH! —

YOU'D THINK THEY'D WANT TO CHOOSE THE VE-RY BEST!

Am (DANCER)

Dm7

C

EM7

BROADEN

DON'T UN-DER-STAND WHY GOD'S NOT

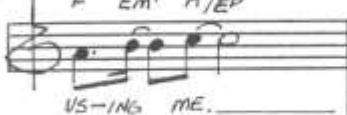
(DANCER)

I'VE GOT MORE TALENT THAN THE REST!

(MUSICIAN)

3

SLOWER TEMPO / REFLECTIVE

F E^m A^b/E^b

C/G

Dm⁷/GMUSICIAN: WHAT DOES HE SEE IN THESE — THAT HE CAN'T SEE IN ME? —
(PERHAPS)

C/G

C/G

Dm⁷/G

SINGER: O LORD, NOW N'T YOU SHOW ME —

Dm⁷/G
(SINGER)

WHAT IS IT THAT YOU SEE —

(DANCER)

C/G

WHAT IS THE DIFFERENCE IN THEIR LIVES? —

C/E

Dm⁷/C

WHAT IS THE DIFFERENCE IN THEIR LIVES? —

(MUSICIAN)

WHAT IS THE DIFFERENCE IN THEIR LIVES? —

RALL. - - - - - 4 MODERATO

C/G Dm7/G G7 C2 Dm7/C

SHOW ME WHAT'S DIFF'RENT IN THEIR LIVES. —

SHOW ME WHAT'S DIFF'RENT IN THEIR LIVES. —

SHOW ME WHAT'S DIFF'RENT IN THEIR LIVES. —

(LIGHTS DIM ON "JEALOUSY TRIO" AND "FEATURED DANCER" STEPS FORWARD)

"Search My Heart"

Words & Music by MIMI RIBBLE
Additional material by DAVID HOLSINGER

INTO CENTER SPOT. 1 C2 Em7

C2 Dm7/C

"FEATURED" DANCER: SEARCH MY HEART — O LORD, I PRAY —

(FEATURED SINGER WALKS forward to join DANCER in song...)

Gm7 Gm7/C F9 Fm7/Bb Am Am7/G

RE-VEAL TO ME — AN-Y UN-PLEAS-ING WAY — (SINGER: TOUCH MY LIPS WITH THE FIRE — DANCER: —)

(FEATURED MUSICIAN JOINS GROUP... . . .)

Fmaj7 Dm7 Dm7/G F/G G

— FROM YOUR THRONE; — LET EV-’RY WORD I SPEAK — GLO-RI-FY YOUR NAME A-LONE. —

2

C2 (SINGER/DANCER) Em7 Gm7 Gm7/C

 DRAW ME, LORD, LEAD ME, I PRAY. IN YOUR Outer COURTS, I'M
 (MUSICIAN) (MUSICIAN)

F9 Fm7/Bb Am Am7/G Fmaj7 Dm7

 NOT CONTENT TO STAY. DRAW ME NOW, TO YOUR HO- LY PLACE, LET ME

Dm7/G F/G C

 TELL YOUR HEART. AND LOOK UPON... YOUR FACE.

3

Ab G/Ab Ab

^{Db2}
(LAW OF THOUGHT)

Fm7

SEARCH MY HEART, O LORD, I PRAY.

CHOIR:

SEARCH MY HEART, O LORD, I PRAY.

Afm7 Am7/ob Gb9 Gbm6/cb Bbm Bbm/Ab

RE-VEAL TO ME AN-Y UN-PEAS-ING WAY.

RE-VEAL TO ME AN-Y UN-PEAS-ING WAY.

TOUCH MY LIPS WITH THE FIRE

TOUCH MY LIPS WITH THE FIRE

Gbmaj7 Ebm7 Ebm7/Ab G/Ab Ab

FROM YOUR THRONE; LET EV-’RY WORD I SPEAK GLO-RI-FY YOUR NAME A-LONE.

FROM YOUR THRONE; LET EV-’RY WORD I SPEAK GLO-RI-FY YOUR NAME A-LONE.

D7 Fm7 A7m7 A7m7/D
 DRAW ME LORD, LEAD ME, I PRAY IN YOUR OUT-ER COURT, I'M
 DRAW ME LORD, LEAD ME, I PRAY IN YOUR OUT-ER COURT, I'M

G^b9 G^bm⁶/C^b B^bm B^bm/Ab G^bmaj7 B^bm7
 NOT CON-TEANT TO STAY DRAW ME NOW TO YOUR HO- LY PLACE; LET ME
 NOT CON-TEANT TO STAY DRAW ME NOW TO YOUR HO- LY PLACE; LET ME

E^bm7/Ab *G^b/Ab* *D^b*

TOUCH YOUR HEART, AND LOOK UPON YOUR FACE.

TOUCH YOUR HEART, AND LOOK UPON YOUR FACE.

D^b *D^b*

4

MOVING FORWARDA^b/B^b B^b C^m/B^b A^b/B^b

ENSEMBLE:

EB

Fm7

SEARCH MY HEART
O LORD, I PRAY

Gm7

Abm7

Abm/Cb

Cm

Cm7/Bb

RE-VEAL TO ME AN-Y

UN-PLEAS-ING WAY

TOUCH MY LIPS WITH THE FIRE

Abm7 Cm/G

Fm7

A^b/B^b/B^b A^b/B^b B^b

FROM YOUR THRONE; - LET

EV-RY WORD I SPEAK - GLO-RI- FY YOUR NAME A-LO-NE!

EB

Gm7

B^bm7B^b7/Eb

DRAW ME LORD, —

LEAD ME, I PRAY —

IN YOUR OUT-ER COURT, I'M

A^{b9} $A^{b9/Bb}$ Cm $Cm7/Bb$ $A^{b9/Bb7}$ $Fm7$

NOT CON-TEST TO STAY

DRAW ME NOW, TO YOUR HO

LY PLACE, LET ME

$Fm7/Bb$ B^b/G Gm/C Cm/Bb $A^{b9/Bb7}$ B^b/G

TOUCH YOUR HEART, LET ME

TOUCH YOUR HEART, LET ME

TOUCH YOUR HEART.

SUDDEN RALL.

5

-- SLOWLY

Fm/Bb $E^{b9/Bb7}$ $Fm7/Bb$ $A^{b9/Bb}$

(RUBATO)

ENG.

AND

LOOK UP—ON YOUR

FACE.

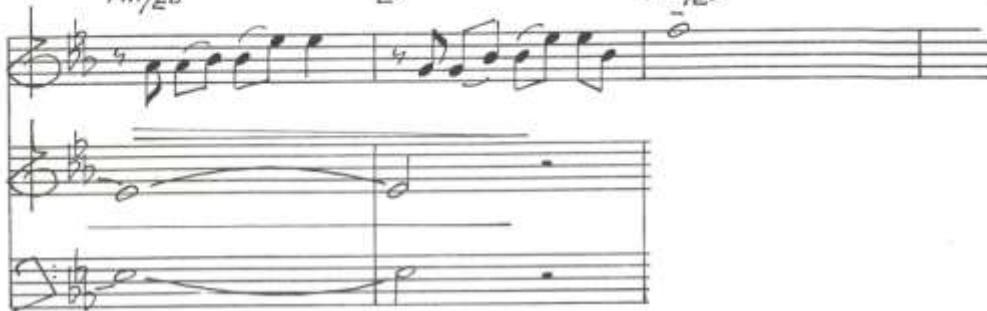
70

(LIGHTS SLOWLY FADE TO CENTERSTAGE. SPOT UP ON "JEALOUS SINGER",
SINGLED OUT, LOOKING TO HEAVEN, BROKEN IN COUNTENANCE,

Fm⁷/Eb

E^b

Fm⁷/Eb



OBVIOUSLY REPENTANT OF HER JEALOUSY,
SHE SINGS UNTO THE LORD....)

E^b

Fm⁷/Eb

E^b/G



"REPENTANT"
SINGER: O LORD, PLEASE SEE IN ME — ALL THAT YOU SEE IN THESE — MY HEART IS O-PEN TO YOUR
(P)

Fm⁷/Eb

E^b/Bb

Fm⁷/Bb

Bb



SIGHT —

YOU ARE THE DIF-'RENCE IN MY

(THE SINGER IS JOINED IN THE CIRCLE OF LIGHT BY BOTH THE "JEALOUS"
DANCER AND MUSICIAN. BROKEN BEFORE THE LORD, THEY SING TOGETHER...)

E^b

A^b7/E^b

A^b/Bb

6 E^b

Gm⁷



(SINGER)
(DANCER)

SEARCH MY HEART —

O LORD I PRAY —

(MUSICIAN)

8^bm 8^bm⁷/Eb Ab⁹ Ab⁹/D^b Cm Cm⁷/B^b

REVEAL TO ME — ANY UN-PLEAS-ING WAY. TOUCH MY LIFE — WITH THE FIRE

Ab⁹/F⁷ Fm⁷ Fm⁷/B^b Ab⁹/B^b

— FROM YOUR THRONE — LET ALL I DO — HONOR YOU — A —

E^b 7 E^b Fm⁷/E^b B^b/E^b

LONE. (SINGER) LET ALL I SING, — HONOR YOU — (DANCER) LET ALL I DANCE, —

E^b E^b/D Cm Gm/B^b Ab⁹/F⁷

HONOR YOU. (MUSICIAN) TRIO: HONOR YOU — A —

LET ALL I PLAY, — HONOR YOU. —

(ORIGINAL "FEATURED" TRIO
JOINS REBELLIOUS TRIO
IN CIRCLE OF LIGHT...
THE TWO TRIOS SING UNISON LEAD:)

8

LET ALL I SING, HONOR YOU. LET ALL I DANCE,
LONE. CHOR:

HONOR YOU. LET ALL I PLAY, HONOR YOU.

9

Fm7 B^{b7} E^b A^b/B^b E^b
 HON-OR YOU A-LONE. LET ALL I SING,
 HON-OR YOU A-LONE. LET ALL I SING,
 HON-OR YOU A-LONE. LET ALL I SING, LET ALL I
 HON-OR YOU A-LONE. LET ALL I SING,

Ab/E^b B^b/E^b Gm/E^b B^b/D
 HON-OR YOU. LET ALL I DANCE, HON-OR YOU.
 HON-OR YOU. LET ALL I DANCE, HON-OR YOU.
 SING. LET ALL I DANCE, LET ALL I HON-OR YOU.
 HON-OR YOU. LET ALL I DANCE, HON-OR YOU.
 HON-OR YOU. LET ALL I DANCE, LET ALL I DANCE, HON-OR YOU.

HON-OR YOU. LET ALL I DANCE, LET ALL I DANCE, HON-OR YOU.

Cm Gm/Bb A^bmaj7 A^b/G Fm7 B^b7

LET ALL I PLAY, HON-OR YOU. HON-OR YOU A-

LET ALL I PLAY, LET ALL I PLAY. HON-OR YOU A-

LET ALL I PLAY, HON-OR YOU. HON-OR YOU A-

LET ALL I PLAY, HON-OR YOU. HON-OR YOU A-

LET ALL I PLAY, HON-OR YOU. HON-OR YOU A-

RALL. -----

Eb Cm7 Fm7/Gm7/E Fm7/Bb B^b7 Eb Cm7 Fm7/Gm7/E Fm7/Bb B^b7

LONE. HON-OR YOU A- LONE. HON-OR YOU A-

LONE. HON-OR YOU A- LONE. HON-OR YOU A-

"Offer Up a Song of Praise" - Reprise

(LIGHTS SPREAD OUTWARD FROM THE "PERFORMER SEXTET" 'TIL THE ENTIRE STAGE IS BRIGHT AS THE MUSICAL RETURNS TO THE ORIGINAL "SPECIAL MUSIC" FINALE; HOWEVER, THIS TIME

10 SUSTAIN TEMPO / TEMPO I

LONE.

Eb Fm7/Eb Emaj7 Fm7/Eb Emaj7

THERE IS NO "JEALOUS TRIO" APPARENT, ONLY TWO SINGERS, TWO DANCERS, AND TWO MUSICIANS VERY MUCH "IN ONE ACCORD", HONORING THE LORD WITH THEIR TALENT...)

"BIG-BAND KICK STYLE"

Fmaj7

LORD, I

FULL ENSEMBLE:

Ab/Eb B/Eb A/Eb

Em7 Dm7 Cmaj7 Fmaj7

Joy, my SAL-VA-tion!

EV-ry

Em7 Dm7 Cmaj7 Fmaj7

DAY AND FOR MY WHOLE LIFE LONG! I'LL FLY AWAY

FOR OUT MY LOVE

2

Handwritten musical score for 'And I Do It Again' featuring a vocal line and a bass line. The vocal line includes lyrics: 'AND I DO IT AGAIN!' and 'OFFER UP A SONG TO HOW'. The score is marked with chords: Em7, Dm7, G, Fmaj7, and Cmaj7. The bass line is indicated by a line of dots below the vocal staff.

(Cmaj7) Cmaj7/E C/A Fmaj7 Cmaj7 Cmaj7/E C/A

OR HIM! OR HIM! - OFFER UP A DANCE TO HOW- OR HIM! -

Handwritten musical score for 'Offer Up a Life' featuring three staves of music with lyrics and chords. The chords are labeled Fmaj7, Cmaj7, and Ab/F. The lyrics include 'OFFER UP A LIFE PLAYED PER FECT LY TRUE!' with musical markings like arrows and dots above the notes.

C G/D C/E F B^b F C G/D C/E F B^b F

WE BRING BEFORE THE KING!
 WE BRING AN OFFERING!

C G/D C/E A/F Gm7/F Fm7 Bm7/F

WE BRING OUR KING
 LIFE OF

Cmaj7 B7maj7 Cmaj7 B7maj7 Cmaj7 B7maj7 Cmaj7 B7maj7

PAISE!
 PAISE!

Cmaj7 D7/Bb Cmaj7

LIFE - OF - PAISE!

LIFE - OF - PAISE!
 LIFE - OF - PAISE!

(DRUM BREAK)

94

“Soliloquy #1”

Adapted from words & music by ROD SCHUMACHER

(DURING APPLAUSE FOR
“SPECIAL MUSIC”, LIGHTS ON

STAGE SLOWLY DIM AND SPOT ON
“UNSAVED MAN” SLOWLY UP.
VAMP BEGINS UNDER APPLAUSE.)



(REPEAT ALL.8.)

3

F2

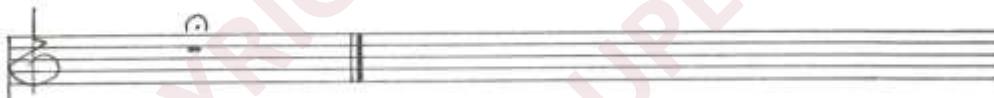


I'M THE KIND WHO CAN MAKE IT, ... ON MY OWN

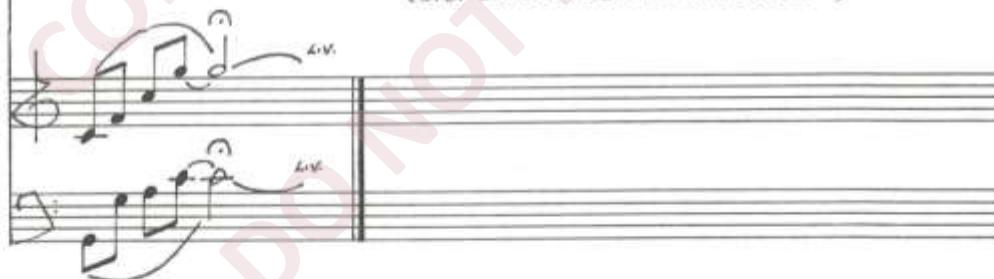
C2

F2

C2



(SPOT ON UNSHAVED MAN: SUDDEN OUT)



“EVERY SUNDAY” / SCENE FIVE

“AMAZING”

Words & Music by RICK MORRISON and AMBER BROWNING

WORSHIP LEADER: "... YOUR HEAVENLY FATHER IS A PERFECT FATHER. HE IS FAITHFUL AND GENEROUS, KIND AND JUST, HE DISCIPLINES WITH LOVE, AND HE LONGS TO SPEND TIME WITH

ENSEMBLE

YOU.... YOUR FATHER WANTS YOU TO RECEIVE HIS LOVE AND TO KNOW THAT YOU ARE SPECIAL AND UNIQUE IN HIS EYES.... (PRAYS) O THANK YOU, FATHER, THAT YOU LOVE US WITH AN UNCONDITIONAL LOVE, AN AMAZING LOVE, A PERFECT LOVE THAT

ENSEMBLE

OVERWHELMS US WITH IT'S FAITHFULNESS...."

WOR. LEADER AND ENSEMBLE: A-MAZ-ING, FA-THER, YOU'RE A-MAZ-ING.

YOUR LOVE FOR ME IS OVERWHELMING, YOU'RE A-MAZ-ING.

$E^{b\text{maj7}}$ $A^{b/Eb}$ E^{b7} Eb E^{b2} Eb $F^{b/Eb}$ F/Eb
 YOUR PER-FECT LOVE NEVER ENDS IN SPITE OF ME
 $F^{b/Eb}$ $F^{m=}$ Fm $A^{b/bb}$ B^{b7} $A^{b/bb}$ B^{b7} $F^{b/Eb}$
 YOUR PER-FECT LOVE NEVER ENDS IN SPITE OF ME

$F^{b/Eb}$ $F^{m=}$ Fm $A^{b/bb}$ B^{b7} $A^{b/bb}$ B^{b7} $F^{b/Eb}$
 MAZ-ING, MY HEART CRIES OUT, A MAZ-
 $F^{b/Eb}$ $F^{m=}$ Fm $A^{b/bb}$ B^{b7} $A^{b/bb}$ B^{b7} $F^{b/Eb}$

2
 E^b B E^2 E E^2 E
 MAZ-ING, MAZ-ING, FA-THER, YOU'RE A-

$F^{b/E}$ $F^{b/E}$ $F^{b/E}$ F^{b/m^7} $F^{b/m}$ A/b B^7 A/b B^7
 MAZ-ING YOUR LOVE FOR ME IS OVER-UNHEART-ING, YOU'RE A-

A/E E Emaj7 A/E E9 E E2 E

YOUR PERFECT LOVE NEVER ENDS IN

F#7/E F#7/E F#7/E F#7m F#7m A/B B7 A/B B7

SPITE OF ME, A-MAZ-ING, MY HEART CRIES OUT, A-

F#7/0/11 E C Bb/C C 3 A TEMPO F2 F

RALL. (EXPOSED FEELS + UNION)

A TEMPO

F2

F

A-MAZ-ING,

YOUNG MAZ: GROWING UP IS NEVER DONE

F^2 F G^2/F G/F G^2/F

FA-THER, YOU'RE A-MAZ- ING. YOUR

F F F

FOR ME? 3 YOU WERE NEVER THERE ANEW I NEED ED YOU TO BE! —

Gm^2 Gm Bb/C $C7$ Bb/C $C7$ Bb/F F

LOVE — FOR ME — IS O — VER — WHEAT-HING, YOU'RE A- MAZ- ING.

F F F

YOU SAY YOU LOVE ME, BUT I'VE NEVER FELT A FA-THER'S LOVE. —

Fmaj7 B7/F F2 F F2 F
 YOUR FEET LOVE
 PER FEET LOVE
 NEVER ENDS IN
 YOUR PERFECT LOVE
 DON'T FORGET ME TO TRUST YOU NOW!

G7/F G/F G9/F Gm9 Gm
 SAITE OF ME MAZ ING MY
 YOU' PROB'LY FAIL ME ANY HOW WHO' ONCE I REALLY CARED

8b/F C7 8b/C C7 G/F

HEART CRIES OUT, A Bb MAZ. G. ING.

8

MY HEART WON'T LET ME DARE TO LOVE YOU.

YOUNG MAN (SPOKEN): "AMAZING.... (CYNICAL) OH YEAH, GOD, I'M AMAZED!
I'M AMAZED THAT ALL THESE PEOPLE CAN BE SO BLIND. HOW CAN THEY TALK ABOUT

YOUR PERFECT LOVE, YOUR FAITHFULNESS, AND ALL YOUR MERCY WHEN THEY'VE NEVER SEEN IT?!?... AT LEAST, I NEVER HAVE.... THE FATHER-HEART OF GOD?....

Cm/Eb B7m9/D B7m9/D B7m/D/B Fm/C

... I'VE NEVER SEEN THAT EITHER.... MY DAD?... OH, MY DAD HAD A
HEART... FOR WORK, HIS SALES, HIS TRENDS AND PROMOTIONS, HIS PROFIT MARGINS,

D/Bb Fm/Ab Bm/G Fsus/G C

"Broken Promises and Shattered Dreams"

Words & Music by MIMI RIBBLE

HIS BUSINESS CRONIES!.... OH YEAH, HE HAD
A HEART... (QUIETER, SADLY) .. THERE JUST NEVER
SEEM TO BE ENOUGH ROOM LEFT OVER FOR ME...

... I REMEMBER, WHEN
I WAS SEVEN...."

(6)

Fm² (REPEAT SO LATE)

Fm²

YOUNG MAN: WHEN I WAS SEVEN... I CAME HOME FROM SCHOOL WITH MY RE-

E7maj7 E7maj7/C D7maj9 D7maj9

REPORT CARD... I WAS PROUD OF ALL THE GRADES ON MY REPORT CARD. I THOUGHT HE'D BE GREAT RIT.

Bbm7 C/Gsus C A7maj9

Fm² Fm

JUST AS PROUD AS ME... AND AT ELEVEN... HE GREAT RIT.

Fm² Fm Cm⁷/Eb Cm⁷
 SAID HE'S TAKE MY FRIEND N' ME OUT FISH-IN' WE WERE PACKED AND WAITIN' AT THE DOOR — FOR

D^bmaj⁷ D^bC B^bm⁷ C^bas C
 FISH-IN' HE NEVER CAME I WAS — A — SHAMED —

7 Fm⁷ Cm⁷ Gm⁷ Cm⁷
 BRO — KEN PROM — IS — ES — AND SHAT — TERED DREAMS —

Fm⁷ Cm⁷ Gm⁷ Cm⁷
 THESE ARE — THE ONLY THINGS — MY FA — MIER GAVE — TO ME —

Fm⁷ Cm⁷ Gm⁷ Cm Cm^beb
 BRO — KEN PROM — IS — ES — AND SHAT — TERED DREAMS — SO I LOCATED —

MY HEART. AND HID THE KEY.
 ENS.)

WENT TO A

PIC-NIC... I WATCHED THE OTHER DADS PLAY WITH MY BUDDIES... THEY

WRESTLED AND THEY LAUGHED, THEY WERE BUDDIES... HE WASN'T THERE; I GUESS HE AVE-VER

CARED. WHEN I PLAYED BASE-BALL. HE NEVER CAME.

TO WATCH ME PITCH ONE SINGLE IN-NINE... HE NEVER ASKED ME IF MY TEAM DID A-NY

Dmaj7 E7 Bb7 Cmaj7 C
 DMIN-MING — MY FRIENDS ASKED WHY... I TOLD THEM — LIES.

9 Fm7 Cm7 Gm7 Cm
 CHORAL WOMEN (BACKGROUND)
 (f) AH
 (f) BRO — KEN PROMISES AND SHAT — TERED DREAMS.

Fm7 Cm7 Gm7 Cm7
 AH — AH —
 THESE ARE THE ON-LY THINGS MY FA — MER GAVE TO — ME, — HE GAVE ME —

Fm7 Cm7 Gm7 Cm Cm/Bb
 AH — AH —
 BRO — KEN PROMISES AND SHAT — TERED DREAMS — SO I LOCKED

II

DA-DUM, DA-DUM. DA-DUM. DA-DUM.

Fm Cm7

TOLD HIM... HE LAUGHED AND THEN HE SAID, "THAT STUFF'S FOR SIS-SIES!" (SARCASTIC) "EROW (SCREAM SARCASTIC -!!)

DA-DUM. DA-DUM. DEE-DUM. DEE-DUM. DIF-DEE-DUM.

Ehmag? >>> Difmag? Bpm7

UP! BE A MAN! DON'T BE A SIS-SY! HE SHOOK HIS HEAD — I WISHED THAT HE — (A cry of anguish)

Csus C Fm7 Cm7
 DAH B AH O O
 Csus C Fm7 Cm7
 WERE DEAD! (f) BROKEN FROM IS-E'S AND SHAT

Gm7 Cm7 B7/D Cm/Eb Fm7 Cm7
 AH B AH O O
 Gm7 Cm7 B7/D Cm/Eb Fm7 Cm7
 TENDER DREAMS THESE ARE THE ONLY THINGS MY FA-

Gm7 Cm Bb7/D Cmaj7b Fm7 Cm7

Gm7 Cm Bb7/D Cmaj7b Fm7 Cm7

THEIR GAVE TO ME ME GAVE ME BRO KEN ADAM-15-ES AND

Gm7 Cm Cmaj7b Abmaj7 Bb/G

SHAT- TERED DREAMS SO I LOCKED MY HEART AND HID THE KEY-70

BROADEN FREELY

Cm Bb6 Abmaj7 B/G Abmaj7/F Bb/G

OOO

SO I LOCKED MY HEART AND HID THE KEY-

...IF YOU'RE SUCH A GOD OF LOVE... WHY DIDN'T YOU MAKE MY FATHER
LOVE ME ?!!...."

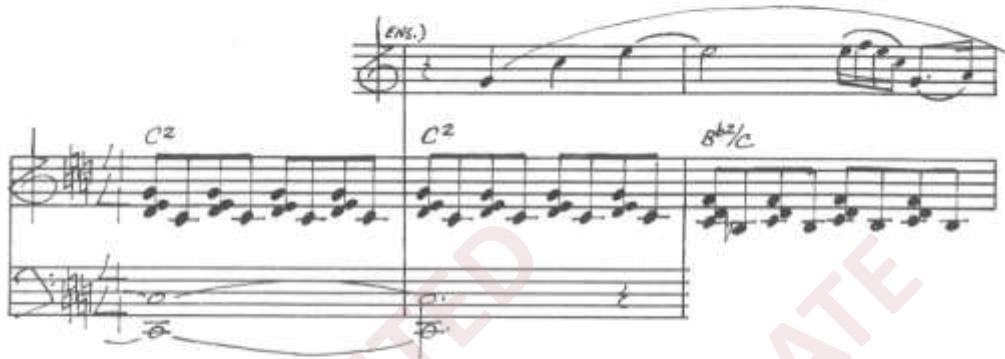
Ab Bb B/G Cm Gb/Bb Cm/G

(THE YOUNG MAN SINKS SLOWLY TO HIS KNEES; HIS HEAD, HIS BODY, HIS
ENTIRE CONTEINANCE BOWED IN SADNESS, REJECTION, AND DEFEAT....

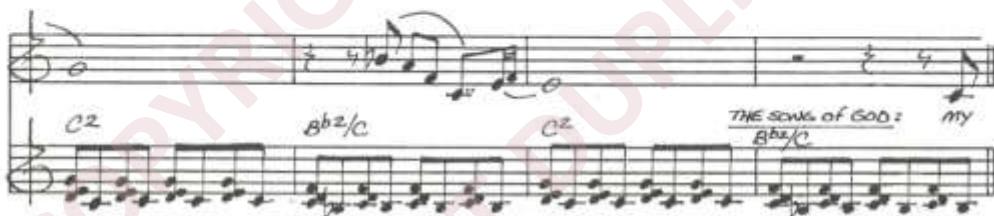
HE IS BATHED IN A SINGLE LIGHT, TOTALLY ALONE... THE LIGHT FADES AS,...)

“My Son” / “Father-Heart”

Words & Music by ROD SCHUMACHER and DAVID HOLSINGER



(... A SECOND SPOT COMES UP ON A SINGLE DANCER, FOLDED IN THE EXACT POSE OF THE "DEFEATED MAN".... AS THE SONG OF GOD CONTINUES, THE



1 DANCER SHOULD INTERPRET THE HEALING OF
THE YOUNG MAN THROUGH DANCE-MOVEMENT....)



F/A C/G F C/E Dm7 Bb2
 IT HURTS... AND I KNOW IT'S HARD... BUT KNOW THAT EV'RY PLACE YOU'VE BEEN, EACH

F/A G C
 TIME YOU FALL, EACH TIME YOU SIN, I'VE BEEN THERE

2
 G/B Am7 Gsus G C
 I'VE BEEN THERE AND THERE IS HEALING IN MY

G/B Am Am/G Bb2 G
 LOVE AND THERE IS COMFORT FROM THE STORMS OF LIFE THAT BLOW AGAINST YOUR SOUL

C G/B Am Am/G
 SO LAY A-SIDE YOUR HURT-ING HEART AND FIND A SHELTER IN MY LOV-ING

3

RALL. - - - A TEMPO

F G F/A G/B C G/B

ARMS MY FA-THER-HEART IS STRONG-E-NOUGH TO

Am C/G F²95(44) C/E

HOLD-YOUR-HEART IT'S STRONG-E-NOUGH TO LIFT THE WEIGHT OF SIN TO

F²95(44) C/E F²95(44) C/E Bb G F/G G

BIND THE GUILT WITH-IN TO SEAL THE PAIN THAT'S RUINED YOUR LIFE. my FA-THER-

4

A TEMPO

C G/B Am

HEART IS BASE-NOUGH TO HOLD-YOUR CARES,

C/G F F²95(44) C/E F²95(44) C/E

SOFT-E-NOUGH TO DRY YOUR AN-GRY TEARS, AND CALM THE AG-GRY FEARS, AND

Fsus(94) C/E Dm7 G G/F

HOLD YOU CLOSE AND WARM AND SAFE.

5

Eb F/Eb 3- Gm Bb/F

I AM A GOD WHO IS JEALOUS OF THOSE WHOM I CALL MY OWN, FOR BE-

Eb F/Eb Gm/Eb F/Eb F/D G

FORE YOU WERE FORMED, ON THE PALM OF MY HAND, YOUR NAME WAS KNOWN!

CHOIR: AH- AH- AH-

RALL. 60 A TEMPO

F/A G/B C G/B Am

MY FA-THER HEART IS STRONG-ENOUGH TO GUARD YOUR LOVE

AH AH 20. LIB

C/G F C/E F C/E

SHINING GRACE TO SEIZE THE MOMENT WHERE, YOUR HEART CAN EVEN DARE, — TO

7

F C/E Dm⁷ G G⁷ C

OPEN TO MY FA-THER LOVE AND KNOW...

(VOICES OF EXHORTATION FROM WITHIN THE CHOIR :)

SPEAKER #1 : "KNOW!... THAT I WILL BE A FATHER
TO YOU AND YOU SHALL BE MY SONS
AND DAUGHTERS, SAYS THE LORD ALMIGHTY!..."

AS A PART OF INTERPRETIVE DANCE, ADDITIONAL CHORUS ENSEMBLE
BE ADDED TO THE "ENSEMBLE PICTURE" AS VOICES ENTER ...

Two staves of musical notation for voices. The top staff has a soprano vocal line with a key signature of Bb2/C. The bottom staff has a bass vocal line with a key signature of C. The notation includes various note heads, stems, and rests. The bass staff includes dynamic markings like 'AH' and '3' over specific notes.

(EACH VOICE FOLLOW THE PREVIOUS VOICE IMMEDIATELY.)

SPEAKER #2 : "THE LORD IS MERCIFUL AND GRACIOUS, SHOW
TO ANGER, AND ABOUNDING IN STEADFAST LOVE!... AS FAR
AS THE EAST IS FROM THE WEST, SO FAR DOES HE REMOVE OUR

Two staves of musical notation for voices. The top staff has a soprano vocal line with a key signature of Bb2/C. The bottom staff has a bass vocal line with a key signature of C. The notation includes various note heads, stems, and rests. The bass staff includes dynamic markings like 'AH' and '3' over specific notes.

TRANSGRESSIONS FROM US... AS A FATHER PITIES HIS CHILDREN, SO THE LORD
PITIES THOSE WHO FEAR HIM!...."

Two staves of musical notation for voices. The top staff has a soprano vocal line with a key signature of D. The bottom staff has a bass vocal line with a key signature of E4/D. The notation includes various note heads, stems, and rests. The bass staff includes dynamic markings like 'AH' and '3' over specific notes.

SPEAKER #3: "MY SON, DO NOT REGARD LIGHTLY THE DISCIPLINE
OF THE LORD... FOR THE LORD DISCIPLINES HIM WHO HE
LOVES, AND CHASTISES EVERY SON WHOM HE RECEIVES...."

Handwritten musical score for Speaker #3. The score consists of three staves. The first staff starts in A/B, moves to B/A/B, then C/G, with a 3/4 time signature. The second staff starts in A/B, moves to C/G, then F/B, with a 3/4 time signature. The third staff starts in A/B, moves to C/G, then F/B, with a 3/4 time signature. The vocal line includes several 'AH' sustained notes and dynamic markings like 'f' and 'p'.

SPEAKER #4: "BLESSED BE THE GOD AND FATHER OF OUR LORD,
JESUS CHRIST, THE FATHER OF MERCIES AND GOD OF ALL COMFORT,

Handwritten musical score for Speaker #4. The score consists of three staves. The first staff starts in B/C, moves to C, then Dm/C, with a 3/4 time signature. The second staff starts in B/C, moves to C, then Em/C, with a 3/4 time signature. The third staff starts in B/C, moves to C, then Em/C, with a 3/4 time signature. The vocal line includes 'ACCEL / PRESSING FORWARD' and several 'AH' sustained notes. The first staff has a dynamic 'f' and a tempo marking 'P'.

WHO COMFORTS US IN
ALL OUR AFFLCTIONS..."

SPEAKER #5: "FATHER OF THE FATHERLESS AND PROTECTOR
OF WIDOWS IS GOD IN HIS HOLY HABITATION! GOD GIVES
THE DESOLATE A HOME TO DWELL IN...."

Handwritten musical score for Speaker #5. The score consists of three staves. The first staff starts in F/C, moves to C, then Dm/C, with a 3/4 time signature. The second staff starts in F/C, moves to C, then Em/C, with a 3/4 time signature. The third staff starts in F/C, moves to C, then Em/C, with a 3/4 time signature. The vocal line includes several 'AH' sustained notes and dynamic markings like 'f' and 'p'.

SPEAKER #6: "HE WHO DWELLS IN THE SHELTER OF THE MOST

HIGH, WHO ABIDES IN THE SHADOW OF THE ALMIGHTY,
WILL SAY OF THE LORD, 'MY REFUGE AND MY FORTRESS;
MY GOD, IN WHOM I TRUST.... FOR HE WILL DELIVER YOU!..."

B^{b6} C B^{b2} F/A C/E
 PAIN ————— J'VE SHARED EACH TEAR YOU'VE CRIED, ————— AND I KNOW — IT HURTS... AND I

F C/E $Dm7$ B^{b2} F/A
 KNOW — IT'S HARD... BUT KNOW THAT EV'RY STEP YOU TAKE, EACH TRIAL YOU FACE, EACH —

G C G/B
 DAY YOU WAKE... I AM HERE, ————— YOUR FATHER'S HERE...

$Am7$ G $F2$ ROLL, ————— G $F^{\#}/G$ G
 ————— AND MY FA—THER-HEART ————— WILL CAR—RY

10

A TEMPO

(DANCER AND DEPICTED MAN ARE BATHED IN SINGLE CIRCLE OF LIGHT.... DANCER "ENCOURAGES" AS MAN UNFOLDS, LIFTS HANDS AND HEAD HEAVENWARD, A SMILE COMING

GRAD ACCEL.

C/D D G/D D C/D D G/D G/D

RALL.

II

TO HIS FACE, JOY ON HIS COUNTENANCE,
DISPLAYING TO ALL THAT HE IS A "NEW CREATION",
LOVED BY HIS FATHER IN HEAVEN. HE SINGS...)

Young man: *s* MAZ. *ing!* 3 FA-
ther, you're a-

(N.C.) A/E G/D A⁹/C Cmaj7/A C/A

YOUR LOVE FOR ME IS

C/D D C/D D C/G G Cmaj7/A B⁷ Em

O-VER-WHELM-ING, YOU'RE A-MAZ-ING! YOUR PER-FECT LOVE

G/D A/C# A⁹/C/G C/D G/D

NEV-ER ENDS IN SATE-OF ME LORD, YOU'RE A-MAZ-ING,

AN

6/10 G/D Cm/D Cm Cm/A C/G G

I SING OUT, A- MAZ- ING! A— MAZ— ING,

AH— AH—

G/E G/D C G/D Am/E D/F# A/G
 MY HEART CRIES OUT, A MAZ
 AH AH AH

(LIGHTS COME UP ON CHOIR AND WORSHIP TEAM, AS WE REJOIN THE SERVICE ON THE PLATFORM...)

Ab2 Ab B^{b3}/Ab B^b/Ab B^{b0}/Ab

Bbm D^b/Eb Eb D^b/Eb Eb D^b/Ab Ab

A^{b7}/E^b D^b/E^b A^b A^b A^b A^b
 YOUR PER- FECT LOVE NEVER ENDS IN
 I WANT YOUR PER-FECT LOVE RE-REFED IN MY EYES!
 A^{b7}/D^b A^b A^b A^b
 YOUR PER- FECT LOVE NEVER ENDS IN

B^{b7}/A^b B^b/A^b B^{b7}/A^b B^b
 SPITE OF ME MAZ- ING, my
 YOU ARE A-MAZ-ING, LORD, AND MORE, I REAL-IZE, I GIVE MY ALL TO YOU
 B^b/A^b B^b/A^b B^{b7}/A^b B^b
 SPITE OF ME MAZ- ING, my

D^b/E^b Eb D^b/E^b Eb B^bm/Eb Ab A^b/G^b
 HEART CRIES OUT, A MAZ. MZ. MZ.
 FOR-EV-ER BLESSED TO BE A CHILD of GOD!

[13]

UNISON CHORUS Bm/A A A E/G/H F#m7
 MAZ. ING, FATHER YOU'RE A-
 E D/F# E/G/H
 MAZ. ING, FATHER YOU'RE A-
 A/E B/D# B/F# A/E 8% B/F#
 MAZ. ING, YOUR

Dmaj7/B D/B D/E D/E E D/A A Dmaj7/B $\text{C}^{\#7}$

LOVE FOR ME IS O-VER-whel-ming, YOU'RE A MAZ-ING. YOUR

F#m A/E $\text{B/D}^{\#}$ B Bicht B/D

PER-FECT LOVE NEVER ENDS IN SPITE OF ME LORD, YOU'RE A-
 3

D/E A/E Dm/E

MAZ-ING, I SONG OUT, A MAZ-ING!

D/E A/E

MING, O LORD, YOU ARE A MING! A-

MING, FOR YOUR PERFECT LOVE FOR, my

$B^{\circ 7}$ $B^{\circ 7}/G$ $B^{\circ 7}/E$ $B^{\circ 7}/D$

A

“EVERY SUNDAY” / SCENE SIX

“Soliliquy” & “God, You Are My Life”

Words & Music by ROD SCHUMACHER

(PIANO MUSIC VAMPA BEGINS DURING SCENE FIVE APPLAUSE. LIGHTS ON FULL STAGE BEGIN TO DIM TIL ONCE AGAIN, ONLY THE UNSAVED MAN IS HIGHLIGHTED... AS HE BEGINS TO SING HIS OPENING “SOLILIQUY”, HE MOVES ONTO THE STAGE...)

EB

Abmaj7

EB

(VAMPA TIL APPLAUSE DIES AWAY...)

UNSAVED MAN:

I'M NOT REAL-Y SURE... GINY I

PIANO 88 LIB. SIMILE

Abmaj7

EB

Abmaj7

COME HERE TODAY...

WELL, IT'S JUST NOT AT ALL LIKE - ME - YOU - SEE...

EB

Abmaj7

EB

I'M THE KIND WHO CAN MAKE IT -

ON MY OWN. -----

12
Abmaj7 - Eb Abmaj7₃
BUT I DON'T KNOW, THERE'S BEEN SOMETHING MISSING IN ME

FOR A VE-RY LONG TIME - NOW _____

I DON'T KNOW, I SUESS I -

Abmaj7 Bb Bb G/B7

THOUGHT I MIGHT... FIND IT HERE...

TEMPO SLIGHTLY FASTER

Cm Ab Bb

AS I'M STANDING HERE I FEEL A FEELING DEEP IN-

Just like my life's begun a-new!

PLACE IN-SIDE MY HEART
WAS WAIT-ING TO

BE FILLED BY YOU
FOR

YEARS I LOOKED, NOT KNOW-ING WHAT... MY LONE-LY HEART
WAS

2 "EASY ROCK"
(CUT-TIME FEEL)

LOOK-ING FOR, NOW I'VE FOUND IT IN YOU!

GOO!
YOU

ARE MY LIFE!
YOU ARE THE
FAITH-FUL FRIEND BE

YOND THE END OF TIME!

GOD! MY SAVIOR! GOD!

NESS, I OFFER YOU PRAISE!

GOD! YOU ARE MY LIFE!

YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!

GOD! MY SAVIOR! GOD!

3

REPRISE - "We Need a Touch From You"
"It's the Same Thing Every Sunday Morning!"

4 (d = previous d)

(THE UNSAVED MAN IS JOINED CENTER STAGE BY MR AND MRS DAVID, THE YOUNG MAN FROM SCENE FIVE, AND THE TWO DANCERS OF SCENE THREE ...)

5

UNSAVED MAN: WE NEED A TOUCH FROM YOU, - OUR FA-ther up A-BOVE.

ENSEMBLE: WE NEED A TOUCH FROM YOU, - OUR FA-ther up A-BOVE.

(GROUP SURROUNDING UNSAVED MAN IN CENTER
STAGE IS JOINED BY THE FAMILY MEMBERS
FROM SCENE ONE, THE WELL-DRESSED WOMAN,
AND THE TWO SINGERS OF SCENE THREE....)

D6/F# E/G# Am7 Dm Bb F F/E
 WE NEED A TOUCH FROM YOU, OUR FATHER UP A-BOVE;
 WE NEED A TOUCH FROM YOU, OUR FATHER UP A-BOVE;
 Am7 Dm Bb Csus C
 REACH TO OUR HURT-ING HEARTS AND HEAL THEM BY YOUR LOVE,
 WE NEED YOUR LOVE!
 REACH TO OUR HURT-ING HEARTS AND HEAL THEM BY YOUR LOVE
 WE NEED YOUR LOVE!

7 (d=PREVIOUS d)

Dsus D G D C G

God! YOU ARE MY LIFE! you

God! YOU ARE MY LIFE! you

D C G C D

ARE THE FAITHFUL FRIEND BE-YOND THE END OF TIME!

ARE THE FAITHFUL FRIEND BE-YOND THE END OF TIME!

G/D G D C G

GOD! MY SAVIOR! GOD! MY

GOD! MY SAVIOR! GOD! MY

LIGHT IN THE DARK-NESS, I OF-FER YOU PRAISE!

LIGHT IN THE DARK-NESS, I OF-FER YOU PRAISE!

[8]

GOD! YOU ARE MY LIFE!

GOD! YOU ARE MY LIFE!

(Ab)

YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!

YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!

9

EB D/Eb E

A

GOD! my SAVIOR! GOD!

b_b b_b Eb

(A)

E D A

D

my LIGHT IN THE DARKNESS, I OF FER YOU PRAISE!

b_b b_b Eb

(LIGHTS ON FULL STAGE COME UP SLOWLY....)

... AS THE CHOIR AND GUITAR ALSO
JOIN IN THE CELEBRATION OF SALVATION!...)

10

E F Bb F Eb

GOD! YOU ARE MY LIFE!

WE OFFER PRAISE!

GOD!

YOU ARE MY LIFE!

CHOIR:

3

3

Bb F Eb Bb Eb

YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!

YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!

GOD!

YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!

F E^b/F B^b F E^b

— GOD! — my SAN — IOR! — GOD!

— GOD! — my SAN — IOR! — GOD!

— BEYOND THE END — of — TIME! — GOD!

— MY SAN-IOR, GOD!

B^b F E^b B^b E^b

— my LIGHT — IN THE DARKNESS — I OF — FER YOU PRAISE!

— my LIGHT — IN THE DARKNESS — I OF — FER YOU PRAISE!

— LIGHT IN THE DARKNESS — I OF — FER YOU PRAISE!

11

F E^b/F B_b F E^b

I shout it! You, YOU ARE MY

GOD! YOU ARE MY LIFE!

I OF-FER PRAISE! GOD! YOU ARE, YOU ARE MY LIFE!

B_b F E^b B_b E^b

LIFE! YOU ARE THE FAITHFUL FRIEND BEYOND ALL TIME!

YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!

YOU ARE, YOU ARE THE FAITHFUL FRIEND BEYOND THE END OF TIME!

Handwritten musical score for orchestra and choir, page 10. The score includes vocal parts for Soprano, Alto, Tenor, and Bass, as well as parts for Violin, Viola, Cello, Double Bass, and Piano. The vocal parts feature lyrics in English and French. The score is set in a 2/4 time signature with various key changes (F major, E♭/F major, B♭ major, F major, E♭ major) and includes dynamic markings like 'p' (piano) and 'f' (forte). The vocal parts are highlighted with red boxes.

BB F EB BB EB

MY LIGHT. IN THE DARK-NESS, I OF — FER YOU PRAISE!

BB — : (MY) LIGHT IN THE DARK-NESS, I OF — FER YOU PRAISE!

BB — : (MY) LIGHT, LIGHT IN THE DARK-NESS, I OF — FER YOU PRAISE!

"BLACK GOSPEL FEEL"

F Bb E^b Bb F

I GIVE YOU PRAISE! I GIVE YOU PRAISE!

(Sp.)

THANK YOU! JE-SUS, THANK YOU!

I GIVE YOU PRAISE! THANK YOU! JE-SUS, THANK YOU! I LOVE IT!

Bb E^b Bb F Bb E^b Bb F

I GIVE YOU PRAISE! I GIVE YOU PRAISE!

THANK YOU! JE-SUS, THANK YOU!

THANK YOU! JE-SUS, THANK YOU!

THANK YOU! JE-SUS, THANK YOU! I LOVE IT!

THANK YOU! JE-SUS, THANK YOU! I LOVE IT!

1 Bb Eb Bb F 2 Bb Eb Bb F

I GIVE YOU PRAISE!

THANK YOU! JESUS, THANK YOU! THANK YOU! JESUS, THANK YOU!

THANK YOU! JESUS, THANK YOU! I LOVE IT! THANK YOU! JESUS, THANK YOU!

F (N.C.) Eb Bb ATACCA

I'M SAVED!

THANK YOU, LORD!

THANK YOU, LORD!

FINALE - “You Alone Are God”

Words & Music by GARY BENJAMIN

6-10

(...WITH SHOUTS OF JOY, MANY OF THE PARTICIPANTS ON STAGE (THE WORSHIP

A TEMPO (d = previous d)

LEADER, THE TEAM MEMBERS, "THE CONGREGATIONAL ENSEMBLE") EXCITEDLY EMBRACE THE NEWLY-SAVED MAN, RECEIVING AND WELCOMING HIM INTO THE BODY OF CHRIST!.)

WORSHIP LEADER: (STEPPING AWAY FROM CELEBRATORS, ADDRESSING THE AUDIENCE/CONGREGATION)
"HALLELUJAH!.. WE SERVE A FAITHFUL GOD!.. A GOD WHO REACHES TO HIS PEOPLE

E/flat

E/flat

to

to

to

IN SO MANY WAYS! HE IS FAITHFUL IN HIS SAVING GRACE, (HE INDICATES THE GROUP SURROUNDING THE SAVED MAN), HE IS FAITHFUL AS A LOVING HEAVENLY FATHER! HE

F/C

F/B

Am

F/A

IS FAITHFUL IN HEALING, IN BOTH OUR PHYSICAL BODIES AND OUR SPIRITUAL
RELATIONSHIPS WITH ONE ANOTHER. HE IS FAITHFUL AS THE CENTER OF OUR

(OPTIONAL REPEAT)

B/G C/G B/G



Fmaj7 B/F Fmaj7



RALL.

B/F A/B/G F

HOME AND FAMILIES! . . . HE ALONE IS GOD! . . . HIS LOVE FOR US NEVER CHANGES!
HIS FAITHFULNESS CONTINUES THROUGH ALL GENERATIONS! HIS FAITHFULNESS REACHES TO

2

THE SKIES! PSALM 117 SAYS, PRAISE THE LORD ALL YE NATIONS! EXALTHIM ALL YOU
PEOPLE! FOR GREAT IS HIS LOVE TOWARD US AND THE FAITHFULNESS OF THE LORD
ENDURES FOREVER! . . . PRAISE THE LORD! . . . PRAISE THE LORD! . . .

0-10
PRAISE THE LORD!"

3

FULL ENSEMBLE / FULL COMPANY

Handwritten musical score for "Praise the Lord!" featuring a soprano vocal line. The vocal line includes lyrics: "SEE. YOU A-LONE ARE GOD,". The score is in common time and includes various vocal entries and harmonic progressions.

Handwritten lyrics:

SEE. YOU A-LONE ARE GOD,

Handwritten musical score for "Praise the Lord!" featuring a soprano vocal line. The vocal line includes lyrics: "BRING FORTH THE ROYAL DI-A- DEM. EVERY KING WILL OBEY HIS CROWN BEFORE YOU,". The score is in common time and includes various vocal entries and harmonic progressions.

Handwritten lyrics:

BRING FORTH THE ROYAL DI-A- DEM. EVERY KING WILL OBEY HIS CROWN BEFORE YOU,

Handwritten musical score for "Praise the Lord!" featuring a soprano vocal line. The vocal line includes lyrics: "EVERY TONGUE CONFESS, AND DE- CLARE YOUR FAITH-FUL-NESS; FOR YOU A-LONE ARE". The score is in common time and includes various vocal entries and harmonic progressions.

Handwritten lyrics:

EVERY TONGUE CONFESS, AND DE- CLARE YOUR FAITH-FUL-NESS; FOR YOU A-LONE ARE

Handwritten musical score for "Praise the Lord!" featuring a soprano vocal line. The vocal line includes lyrics: "GOD, REIGN-ING LORD OF ALL". The score is in common time and includes various vocal entries and harmonic progressions.

Handwritten lyrics:

GOD, REIGN-ING LORD OF ALL

Gm F C7 F
 REIGNING LORD OF ALL.
 8

F G/F
 3 3

A/led 3 Dsus D
 ALL: YOU'RE THE

4 G D/F# E/M G/D C G/B

FIRST, THE LAST, THE BE-GINNING AND THE END, THE AUTHOR OF SALVATION, THE

10-25

Am Dsus D G D/F# Em G/D

C G/B Am Dsus D Dsus

(melody) D 5 G F/A G/B C G/B

YOU A-LONE- ARE - GOD SONG: YOU A-LONE- ARE my

YOU A-LONE- ARE - GOD

AM F Dsus D C B/D#

BRING FORTH THE ROYAL DI-A- DEM! EV'RY KING WILL CAST HIS CROWN BE-FORE YOU,
GOD!

BRING FORTH THE ROYAL DI-A- DEM! EV'RY KING WILL CAST HIS CROWN BE-FORE YOU,
GOD!

EM D/F# Am D G F/A G/B

EV'RY TONGUE CONFESS AND DE- CLARE YOUR FAITH-FUL-NESS FOR YOU A-LONE ARE—
EV'RY TONGUE CONFESS AND THEN DE- CLARE YOUR FAITH-FUL-NESS FOR YOU A-LONE ARE—

C G/B Am G D7 G EM

GOD! REIGN-ING LORD— OF ALL.

GOD! REIGN-ING LORD— OF ALL.

6

Am/C G/C D

G

C D/C C

REIGN-ING LORD — OF ALL. YOU'RE THE FIRST AND THE LAST. BE-

REIGN-ING LORD — OF ALL. YOU'RE THE FIRST AND THE LAST. BE-

THN)

D/C 3 C D/C

C 3 D/C G/C

D/C 3 G/C Am/C

GIN-NING AND END, SAL-VA-TION IS YOURS, MY TRUE, FAITH-FUL FRIEND, YOU'RE THE

GIN-NING AND END, SAL-VA-TION IS YOURS, MY TRUE, FAITH-FUL FRIEND, YOU'RE THE

+BASS)

14

G D/F# Em G/D C G/B

AL-PHA, O-ME-GA, AND EV-RY-THING BE-TWEEN, YOU'RE THE ONE WHO SITS UPON THE THRONE, IN YOUR

AL-PHA, O-ME-GA, AND EV-RY-THING BE-TWEEN, YOU'RE THE ONE WHO SITS UPON THE THRONE, IN YOUR

WORSHIP LEADER: "YOU ALONE ARE GOD!...!"

15

A# M G D/F# C/E Dsus D E#sus E#p

TRI-U-MPH WE WILL SING! WE WILL SING!

TRI-U-MPH WE WILL SING! WE WILL SING!

7

A# Bb A#b/C D# B/C B#m G#

YOU A-LONE ARE GOD, BRING FORTH THE ROY-AL DI-A-

YOU A-LONE ARE GOD, BRING FORTH THE ROY-AL DI-A-

529

12

EBsus Eb D^b C/E^b Fm E^b/G

DEM. — EV'RY KING WILL CAST HIS CROWN BE-FORE YOU, EV'RY TONGUE CON-FESS, AND DIE-

DEM. — EV'RY KING WILL CAST HIS CROWN BE-FORE YOU, EV'RY TONGUE CON-FESS, — AND DE-

B^bm E^b A^b G^b/B^b A^b/C D^b A^b/C

CLARE YOUR FAITH-FULNESS. — FOR YOU — A-LONE ARE GOD,

CLARE YOUR FAITH-FULNESS. — FOR YOU — A-LONE ARE GOD,

B^m A^b E^b A^b -

REIGNING LORD OF ALL.

A^b F E^b/F F E^b/F

"Great Is Thy Faithfulness"

Text by THOMAS O. CHISHOLM / Music by WILLIAM M. RUNYAN

8 B^b E^b C

GREAT IS THY FAITHFULNESS! — GREAT IS THY

F E^b/F F

"GREAT IS THY FAITHFULNESS"
by Thomas O Chisholm & William M. Runyan
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Fsus Fm Bb A^b/B^b Bb Eb Cm/E^b B^b/D Cm F7
 FAITHFUL-NESS. MORNING BY MORNING, NEW MER-CIES I

CONT. SMILE

B^b B^b A^b/B^b B^b Eb B^b Ab E^b/G A^b/F E^b
 SEE. ALL I HAVE NEED-ED THY HAND HATH PRO-

9

Cm/Ab Fm/Ab F#^b/A Eb/Bb F#^b/A
 VID. GREAT IS THY FAITH-FUL-NESS! GREAT IS THY

5-23

E^b/Bb $F^{\#}/A$ E^b/Bb RALL. A^b/F Bb

FAITH-FUL-NESS.

GREAT IS THY FAITH-FUL-NESS.

LORD UN-TO

10 UP-TEMPO E^b

ME! ME! GREAT IS THY FAITH-FUL-NESS!

ME! GREAT IS THY FAITH-FUL-NESS!

D^b/E^b

6-29

E^bD^{b2}/E^b

EV'-RY SUN-DAY!

E^bD^{b2}/E^b

EV'-RY SUN-DAY!

E^b

EV'RY SUN-DAY!

D^{b2}/E^b

OUR

GREAT IS MY

FAITH-FUL-NESS!

GREAT IS OUR

GOD!—OUR

GREAT IS OUR GOD!—OUR

E^b

D^{b2}/E^b

GOD'S THE

SAME!

EV'RY

GOD'S THE

E^b B^b/G A^bB^b

10-31

SUN DAY!

Bb/G Ab Bb

E♭

WORSHIP LEADER: "HALLELUYAH! PRAISE THE LORD!"

PLATFORM APPLAUSE

ff ff

ff ff

“Curtain Calls” (Optional Instrumental)

E^b(N.C.)

AB D^b/Ab A/C G/B Ab D^b/Ab A/C G/B Ab

D^b/Ab A/C G/B Ab D^b/Ab E^b Ab

AB D^b/Ab A/C G/B Ab D^b/Ab E^b Ab

AB

HEATHER HIS GATHERS

A/C D^b Ab E^b Ab

Handwritten musical score for a single melodic line. The score consists of a single staff with a treble clef, a key signature of two flats, and a common time signature. The melody starts with a grace note followed by eighth notes. The notes are labeled with the following names above the staff: *Ab/C*, *D*, *Ab Eb*, *1*, *Ab*, *DAb*, *2*, and *Ab*. The score ends with a fermata over the final *Ab* note.

Handwritten musical score for a single melodic line. The score consists of a single staff with a treble clef, a key signature of two flats, and a common time signature. The melody starts with a grace note followed by eighth notes. The notes are labeled with the following names above the staff: *D*, *ED*, *Cm7*, and *Fm7*. The score ends with a fermata over the final *Fm7* note.

Handwritten musical score for a single melodic line. The score consists of a single staff with a treble clef, a key signature of two flats, and a common time signature. The melody starts with a grace note followed by eighth notes. The notes are labeled with the following names above the staff: *D*, *Ab*, and *Ab7*. The score ends with a fermata over the final *Ab7* note.

Handwritten musical score for a single melodic line. The score consists of a single staff with a treble clef, a key signature of two flats, and a common time signature. The melody starts with a grace note followed by eighth notes. The notes are labeled with the following names above the staff: *D*, *ED*, *C7*, and *Fm7*. The score ends with a fermata over the final *Fm7* note.

Handwritten musical score for a single melodic line. The score consists of a single staff with a treble clef, a key signature of two flats, and a common time signature. The melody starts with a grace note followed by eighth notes. The notes are labeled with the following names above the staff: *D*, *Ab/Eb B/F Ab*, *D*, *Ab/Eb B/F Ab*, *D*, *Ab/Eb B/F Ab*, and *EB*. The score ends with a fermata over the final *EB* note.

Handwritten musical score for a single melodic line. The score consists of a single staff with a treble clef, a key signature of two flats, and a common time signature. The melody starts with a grace note followed by eighth notes. The notes are labeled with the following names above the staff: *D*, *Ab/Eb B/F Ab*, *D*, *Ab/Eb B/F Ab*, *D*, *Ab/Eb B/F Ab*, and *EB*. The score ends with a fermata over the final *EB* note.

3

8bm 3 Ebm F 3 8bm Ab 8bm F

"DANCE, O DAUGHTERS OF ZION!"

8bm 3 Cb F 1 8bm F

2 8bm 4 Gb 3 Db Ab Em

8bm Gb 3 Db Em Bbm/Bb Ab/C 8bm Em

5

Bbm/Bb Ab/C 8bm Em 8bm/Bb Ab/C Gb/Bb F Gb F (N.C.)

Bb Bb Eb Bb F

"ENTER HIS GATES!"

B^b B^b/D Cm B^b/D Cm/Eb E^b/F F

Cm B^b/D Cm/Eb B^b/F G Cm B^b/D Cm/Eb E^b/F F B^b F/C B^b/D F Eb

B^b F/A B^b D^b Ab D^b/F Ab B^b